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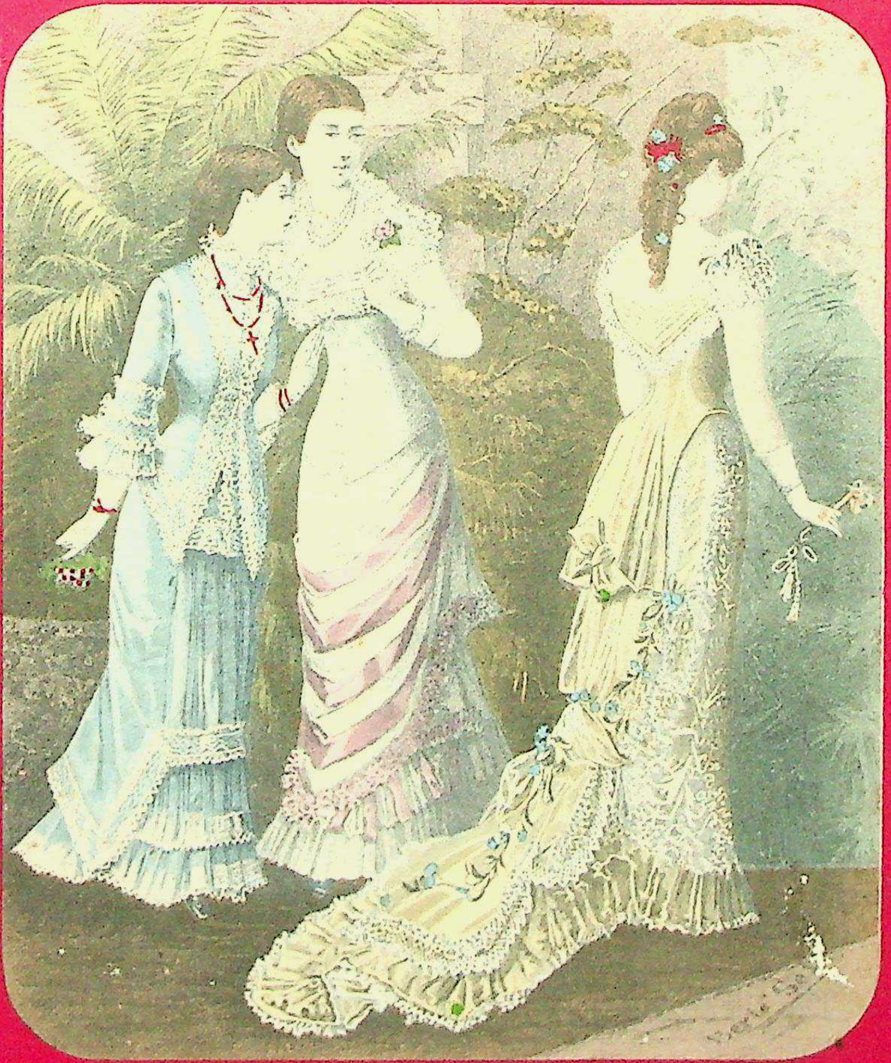
19th-CENTURY COSTUME



LONDON: HIS MAJESTY'S STATIONERY OFFICE

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VICTORIA AND ALBERT MUSEUM

COSTUME ILLUSTRATION: THE NINETEENTH CENTURY

Introduction by
JAMES LAVER

LONDON: HIS MAJESTY'S STATIONERY OFFICE
1947

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FOREWORD

This is the first of a series of books reproducing costume illustration, as distinct from the actual clothes which the Museum possesses. The collection of costume prints and books housed in the Print Room and Library of the Museum is one of the largest in the world, and has for long been consulted by students, dress designers and artists working for the stage and screen. This collection is complemented by the historic series of dresses in the Department of Textiles. Further picture books will cover the whole field of costume illustration from the Middle Ages to the first half of the present century. The illustrations have been selected, and the introduction and descriptive notes written, by Mr. James Laver, Keeper of the Department of Engraving, Illustration and Design.

Leigh Ashton,
Director

Victoria & Albert Museum,
London, S.W.2

INTRODUCTION

NINETEENTH-CENTURY COSTUME

THE student of nineteenth-century costume is in a fortunate position, for the materials are abundant and ready to hand. The fashion-plate had only recently been invented when the century dawned; when it closed photo-mechanical processes were beginning to put an end to that charming series of hand-coloured etchings and lithographs which for a hundred years had kept the ladies of England and France informed of the latest variations in the mode, and which remain to this day to help us to clothe the bare bones of history and to bring the past to life.

In 1800 a revolution had only just happened: a revolution in many fields, not least in that of dress. Women had discarded the hoops, the panniers, the embroidered skirts, the towering head-dresses of the *ancien régime* and had clothed themselves in what they imagined to be the garments of classical antiquity. At the beginning of the new century women were wearing extremely little: a long white flimsy dress with a high waist, a dress, in fact, so flimsy that the material was too slight to bear the weight of a pocket. Hence the appearance of the reticule, or handbag.

Men had not gone quite so far back for their inspiration. They had merely abandoned the embroidered coat for a plain coat of cloth, had exchanged the *tricorne* for the top-hat and the lace *rabat* for the neckcloth. Instead of breeches, with white silk stockings and buckled shoes, they wore pantaloons and riding boots. In fact they had adopted a riding costume—the ordinary wear of the English country gentleman. Trousers were still rare.

We find little essential change in the dress of either men or women for the first twenty years of the century. It is true that women's dress gradually acquired more frills of a pseudo-Elizabethan style and that the skirt, instead of being tubular, became bell-shaped. But until 1820, the waist remained high. The only real difference in men's dress is the gradual adoption of trousers.

In 1820 the waist became normal and, from then on, showed the inevitable tendency of normal waists to become tighter and tighter. The skirt swelled out (many petticoats beginning to be worn underneath) and the other device adopted, to make the waist look even smaller than it was, consisted of balloon sleeves which grew larger and larger until the middle 'thirties. For a few years in the late 'twenties and early 'thirties the hat replaced the poke-bonnet.

The accession of Victoria brought this phase of Romanticism to a close; the coal-scuttle poke-bonnet gave an effect of extreme modesty. The wide sleeves were abandoned but the skirts grew wider still. The typical effect of the early 'forties is given by the horizontal line of the corsage—the so-called "deep

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bertha" which is particularly attractive in the evening dresses of this period. Meanwhile men's garments were growing increasingly drab and their evening clothes had assumed the black hue they have kept ever since.

The main outline of women's clothes retained much the same style throughout the 'fifties, but a great change had taken place underneath. Instead of a multiplicity of petticoats there had been substituted the hollow shell of the crinoline, a structure of steel hoops kept in place by bands of tape. The crinoline became universal and grew ever larger until, in the early 'sixties, it became impossible for two ladies to sit on a sofa side by side or enter a room together. In the middle 'sixties it underwent a transformation, the hoops being worn only at the back of the skirt, and at the beginning of the 'seventies it gave place to the first bustle.

At the same time the little poke-bonnets which had lasted, with only slight variations, for so long, were abandoned in favour of little hats perched at first over the forehead and at the end of the decade at the back of the head. The bustle was given up to give the smooth hips of 1880, but reappeared again four years later in an uglier form. This was followed by the shaped skirt cut on the bias which is the typical skirt of the 'nineties. Hats in that decade were even smaller and were perched squarely on the top of the head.

Nothing has been said of the Aesthetic Movement which made an unsuccessful attempt to "reform" women's dress in the 'eighties. However, another movement—known as the Emergence of the New Woman—caused women to engage more in sport than they had ever done before and to adopt tailor-made, rather mannish, clothes. With the advent of the bicycle they began to wear baggy knickerbockers, and these, with the extremely wide sleeves of the middle 'nineties, give the characteristic silhouette of the period.

Meanwhile men's clothes were becoming more informal. The lounge suit, which at first could only be worn in the country, began to invade the town. The bowler hat or the "gent's boater" began to replace the top-hat and, before the century closed, the Homburg or "Trilby" had already made its appearance. It is none the less a curious reflection on the progress of Democracy that clothes for both men and women were very much more formal and voluminous in 1900 than they had been a century before.

THE MUSEUM COLLECTIONS

The Costume material in the Victoria and Albert Museum is divided between the three Departments of (a) Textiles, (b) Engraving, Illustration and Design, and (c) the Library. The costume illustrations are in both (b) and (c), and comprise fashion-plates, fashion magazines and works on costume and accessories. Students are able to consult these free of charge, but no book or print may be borrowed. The hours of opening of the Library and the Print Room are given on the Museum notice boards or can be supplied by post on request.

LIST OF ILLUSTRATIONS

WITH DESCRIPTIVE NOTES

1. DAY DRESSES, 1800

   French modes, engraved for the English public and published in *The Ladies Magazine*. The straw hats show an early form of what was later to be known as the "poke" bonnet.

2. DAY DRESS, 1801

   The dress is of the simple "night-gown" form with the characteristic high waist and deep *décolletage*.

3. AFTERNOON DRESSES, 1802

   The puffed sleeve of the lady standing is a curious anticipation of the fashions of a later decade.

4. EVENING DRESSES, 1803

   There is very little difference between these and the day dresses of the period. The lady seen in silhouette is wearing a dress of pale mustard yellow.

5. WALKING DRESSES, MORNING DRESS AND FULL DRESS, 1804

   The walking dresses are both very military, one of them even being furnished with epaulettes and worn with a cavalry helmet.

6. FULL DRESS AND WALKING DRESS, 1805

   Most dresses remained obstinately white, but it was customary to wear a coloured over-mantle. The boa and the huge muff are very characteristic.

7. AFTERNOON OR EVENING DRESSES, 1806

   "Drawn by Devis, from the Elegant designs of Madame Lanchester, and Engraved by Mitan, expressly for La Belle Assemblée."

8. FULL DRESS AND MORNING RIDING DRESS, FOR MEN, 1806

   Here, the full dress looks backward to the eighteenth century, and the sports dress forward to the coming style. This seems to be the universal rule in male attire.

9. MORNING WALKING DRESSES, 1807

   The country gentleman's riding costume has now established itself as normal, informal wear in town. The lady's reticule is characteristic.

10. WALKING DRESSES, SPRING, 1808

    Two forms of bonnet are shown and one turban. The dresses are still white, the over-garments coloured. The lady in the turban is wearing the fashionable "spencer".

11. PROMENADE DRESS, 1809

    The dress is shorter than in previous years. The curious over-garment is of a pale purplish shot material trimmed with deep lace.

12. EVENING DRESS, 1810

    A dress of considerable interest for it shows the divergence between English and French costume in the closing years of the war with Napoleon.

13. OPERA DRESS, 1811

    There is nothing to be remarked of the lady's opera dress; the interest in the plate centres on the costume of the little girl with her trousers or "pantalettes".

14. EVENING DRESS, 1812

    This shows even more clearly than Fig. 12 the new English fashion which emerged during the long separation from France.

15. WALKING DRESS, 1813

    The little jacket is modelled upon that of the hussar's uniform and the hat also shows a pronounced mannish and military influence.

16. WALKING DRESS, 1814

    The waist is high again, the bonnet has assumed the form of the "poke". The "spencer" is pale green, the reticule red.

17. EVENING DRESS, 1815

    The expansion of the lower edge of the skirt is already marked. The long white gloves are furnished with little ruffles.

18. EVENING DRESS, 1816

    Described as a "Parisian Evening Costume", the dress shows the passion for ruffles and lace which was gradually transforming the mode.

19. WALKING DRESS, 1817

    The dress is still white, but the coloured sur-coat is growing more elaborate. The head-gear represents a compromise between bonnet and turban.

20. WALKING COSTUME, 1818

    This French fashion plate is chiefly remarkable as showing the male attire with its cut-away coat, frilled shirt, and long white trousers.

21. FANCY DRESS, 1819

    Without the lettering on the plate which describes the dress as "Spanish Fancy Costume" it would now hardly occur to anyone that it was very different from the ordinary dress of the day.

22. CARRIAGE DRESS, 1820
The year was marked by a return to the normal waist-line. The frankly Elizabethan puffed sleeves are also typical.

23. CARRIAGE DRESS, 1821
The bonnet shows the typical flattened form of the period. The bottom of the skirt continues to expand and to be weighted with frills and a rouleau.

24. WALKING DRESS, 1822
The influence of Scott's romanticism is visible in many of these dresses. Here a tartan material is used, in two shades of pale purple trimmed with green.

25. DÉJEUNER COSTUME, 1823
A somewhat elaborate early morning dress with an Elizabethan ruff. It was thought essential to wear a cap.

26. CARRIAGE DRESS, 1824
Fur is now much more worn than formerly. The heavy fur border to the gown helps to give it the weighted-at-the-bottom look which the mode demanded.

27. EVENING DRESS, 1825
First appearance of the transparent long sleeve over the puffed short one so typical of the late eighteen-twenties.

28. SEASIDE DRESS, 1826
The interlude of the hat in the long reign of the bonnet. The object of the mode seems to be to make the shoulders as wide as possible.

29. MORNING DRESS, 1828
The leg-of-mutton sleeve seems a natural development from the fashion of two or three years before. The hat is enormous.

30. PUBLIC CONCERT DRESS AND DINNER DRESS, 1829
Skirts are now shorter; the horizontal line of the corsage most marked. The dinner dress is worn with a large hat.

31. WALKING DRESSES, 1830
A charming fashion-plate chiefly remarkable for the child's costume, particularly the cap. The ladies' hats, big as they are, are really bonnets with loosened strings.

32. RIDING COSTUME, 1831
The lady wears the masculine top-hat enveloped in a cloud of gauze. The skirt is extremely long so as almost to touch the ground even when mounted.

33. BALL DRESS AND EVENING DRESS, 1832
The costumes of the flood-tide of Romanticism. The ball dress is pale blue with white trimmings; the dinner dress dark green, the turban pink.

34. CARRIAGE DRESSES, 1833
The colours are heliotrope and leaf-green, the hat (it might now almost be called a bonnet again) being of the contrasting colour.

35. MALE MORNING DRESS, 1834
This is a French fashion-plate but the modes are on the English model. The waist shows the characteristic pinched-in effect of the 'thirties.

36. DINNER DRESS, 1834
The eighteen-thirties had a passion for "fancy dress", and this is obviously intended to represent a Jacobean costume as seen through "romantic" spectacles.

37. EVENING DRESS, 1836
There is a Scottish flavour about this dress which reaches back to Walter Scott and points forward to Balmoral.

38. FRENCH FASHIONS, 1837
The seated gentleman shows the frilled shirt and low waistcoat of the evening dress of the future; but he still has a coloured coat and a vestigial cocked-hat.

39. FRENCH FASHIONS, 1838
The exaggerated sleeve of the 'thirties is now slipping down the arm and is soon to be abandoned altogether.

40. WALKING DRESS, 1840
The style of the 'forties is much more modest and retiring than that of the 'thirties. The Victorian Age has begun.

41. WALKING DRESS, 1841
The noticeable point about this typical dress is that, although worn in the day-time, it has a pronounced *décolletage*.

42. MALE COSTUMES, 1842
French fashion-plate described as "Modes de Longchamps". The extreme height of the hats should be noted; also the stock completely concealing the shirt on the right.

43. EVENING DRESS, 1843
Typical *décolletage* of the 'forties. The gentleman's coat is dark brown and he carries the flat, cocked hat.

44. FASHIONS FOR OCTOBER, 1844
This large fashion-plate draws every variety of costume from morning dress to evening dress. There is a hint of Spanish influence in the mantle on the right.

45. DAY DRESSES, 1845
Described on the fashion-plate as "Public Promenade Dresses". The dress of the seated lady is of "changeable taffeta", red and green.

46. DAY DRESSES, 1846

Described on the fashion-plate as "Morning and Visiting Dresses". The Paisley shawl is very characteristic of the period.

47. FASHIONS FOR AUGUST, 1847

The bonnet has now assumed the real "coal-scuttle" shape. The side curls of the centre figure are characteristic.

48. FASHIONS FOR AUGUST, 1848

There is little change in fashion at the end of the 'forties.

49. MALE FASHIONS, 1849

The gentleman in the centre is still wearing the cut-away coat which is afterwards to become an evening coat only.

50. FASHIONS FOR FEBRUARY, 1850

Skirts continued to swell as even more petticoats were worn underneath. The way is open for the advent of the crinoline.

51. FASHIONS FOR FEBRUARY, 1851

The little girl is dressed in a mid-nineteenth-century version of eighteenth-century costume.

52. WALKING DRESSES, 1852

A charming fashion-plate by one of the best French designers of the period, Anais Toudouze.

53. CHILDREN'S DRESSES, 1853

The sensible dresses of fifty years before had given place to elaborate confections. The youngest girl is wearing the typical frilled pantalettes.

54. DAY DRESSES, 1854

The "coal-scuttle" bonnet has given place to a smaller bonnet worn at the back of the head. The lady in the cap is presumably the owner of the garden, as she is wearing a house dress.

55. AFTERNOON AND EVENING DRESSES, 1855

Typical *décolletage* of the 'fifties. All the ladies are wearing gloves; yellow in the afternoon, white in the evening.

56. EVENING DRESSES AND MANTLE, 1856

Dresses worn over steel hoops; the crinoline is already launched on its triumphant career.

57. HOUSE DRESS AND VISITING DRESS, 1857

The crinoline is larger and, with the addition of the mantle, woman's form is assuming the shape of a wide-based triangle.

58. FASHIONS FOR DECEMBER, 1859

Still wider crinolines with a multitude of flowers. Even the little girl is almost certainly wearing hoops.

59. WALKING DRESSES, 1860

The triangle effect is now complete and is emphasized by the wide sleeves.

60. FASHIONS FOR JUNE, 1861

The wide sleeve of the day dress with the lawn sleeve underneath caught in at the wrist is very characteristic.

61. FASHIONS FOR MAY, 1862

The bonnet has slipped to the back of the head. Hats are coming in and the little girl is wearing one.

62. WALKING AND EVENING DRESS, 1863

Although described as "Expressly designed and prepared for the Englishwoman's Domestic Magazine", this fashion-plate is certainly imported from France.

63. FASHIONS FOR JUNE, 1864

The crinoline has now reached a prodigious size, but it has already begun to slip to the back.

64. MEN'S OUTDOOR CLOTHES, *c.* 1865

Formal and informal. The silk hat, however, is worn with both outfits.

65. FASHIONS FOR DECEMBER, 1866

The crinoline is slightly smaller. It was also worn shorter out-of-doors, as can be seen on the middle figure.

66. HOUSE DRESSES, 1867

The crinoline is very much reduced in size. The sewing machine inaugurates the era of home dressmaking.

67. EVENING DRESSES, 1868

The crinoline is still more deflated, but the essential lines of the 'sixties are still manifest.

68. EVENING DRESS, 1869

The crinoline has yielded to the bustle, although the latter was still supported, at the back, by hoops.

69. SEASIDE DRESSES, 1870

Small hats dipped forward on the head, a mass of back-hair, and, of course, the bustle, are characteristic of the early 'seventies.

70. WALKING DRESSES, 1871

The bustle has become smaller and more manageable. As so often, the back-hair echoes the back of the dress.

71. BOYS' COSTUME, 1872

The boy in the middle is the most traditional. The boy in the cape is in French schoolboys' costume.

72. BOYS' COSTUME, 1873

This plate from *The Tailor and Cutter* shows the curious "long-short" trousers worn by boys at this period.

73. MALE COSTUME, 1874
Sporting and semi-sporting costumes. The curious "square bowler" once quite popular, has survived only on the head of Mr. Churchill.

74. MALE COSTUME, 1875
Formal day and evening dress. The turn-down collar for evening is very typical of the period; also the light fawn coat.

75. FEMALE COSTUME, 1876
House and visiting dresses. The little girl is attired in an almost complete replica of grown-up clothes.

76. FEMALE COSTUME, 1877
The bustle is now much smaller and will shortly disappear altogether. The colours of the gowns are dove-grey and heliotrope.

77. FEMALE COSTUME, 1878
Dresses considered suitable for visting the Paris Exhibition of 1878. The Trocadero building is seen in the background.

78. FEMALE COSTUME, 1879
Dresses for May. The tightness round the knees is characteristic and must have made walking difficult.

79. FEMALE COSTUME, 1880
Typical line of this year; smooth over the hips and with the effect of a corset worn *outside* the dress.

80. FEMALE COSTUME, 1881
The same effect as that of 1880. This is the interval between the two bustles; that of the 'seventies and that of the middle 'eighties.

81. LADIES' AND CHILDREN'S COSTUME, 1882
The bustle shows signs of reappearing. Most hats are now placed squarely on the top of the head.

82. FEMALE COSTUME, 1883
The bustle is still growing. The high neck is even more pronounced than during the previous few years.

83. CHILDREN'S COSTUME, 1884
The elder girls' dresses are replicas of those of their elders; the boys' dresses look like caricatures, one of female and one of male attire.

84. MALE COSTUME, 1885
Formal and informal wear. The cap worn by the man in knickerbockers remains the typical headgear for shooting and fishing for the rest of the century.

85. SEASIDE COSTUME, 1886
The gentleman wears a "lounge suit", the lady a wild parody of the uniform of the lower deck. Both wear the characteristic "gent's boater".

86. HOUSE AND VISITING DRESSES, 1887
The bustle of the 'eighties in its most typical form, projecting horizontally from the base of the spine.

87. HOUSE AND VISITING DRESSES, 1888
The first hint of the peaked shoulder. The dresses are very rich, that of the visiting lady being of brown and crimson velvet.

88. COSTUMES FOR 1889
Informal attire. The gentleman's bowler hat should be noted; also the masculine collar and tie worn by the lady.

89. COSTUMES FOR 1889
The bustle is still noticeable. The gentleman is wearing a "lounge suit"; still regarded as too informal for "Town".

90. EVENING DRESSES, 1890
The lady in the foreground is wearing what is almost a fancy dress; the two other ladies are much more typical.

91. COSTUMES FOR 1891
The gentleman is wearing a "Norfolk" jacket and knickerbockers. The lady's jacket is of the same pattern and she too has a stiff white collar.

92. COSTUMES FOR 1892
Winter overcoats. The gentleman is wearing an "Inverness"; the lady, a coat trimmed with astrakhan.

93. COSTUMES FOR 1893
The illustration, of course, represents "tailor-mades", but the mannishness is extreme. The sleeve is beginning to swell.

94. COSTUMES FOR 1894
The characteristic leg-o'-mutton sleeve of the middle 'nineties, echoing that of the early eighteen-thirties.

95. TRAVELLING COSTUME, 1895
The sleeve is still larger; the skirts, cut on the bias and moulded to the figure, are very typical of this period.

96. EVENING DRESSES, 1896
In the dress on the left the passion for huge sleeves is in conflict with the desire not to have a sleeve at all.

97. RIDING HABITS, 1896
Even in riding habits it was essential to wear the leg-o'-mutton sleeve.

98. COSTUMES FOR 1898
The sleeves have shrunk almost to normal proportions but the essential lines of skirt and bodice remain the same.

99. MALE COSTUME, 1899
Holiday costumes. The "Norfolk" jacket effect is seen even in the lounge suit. The cap and the "gent's boater" complete the outfit.

100. MALE COSTUME, 1899
The costume of "men-about-town". The frock-coat and silk hat dominate the masculine formal mode.

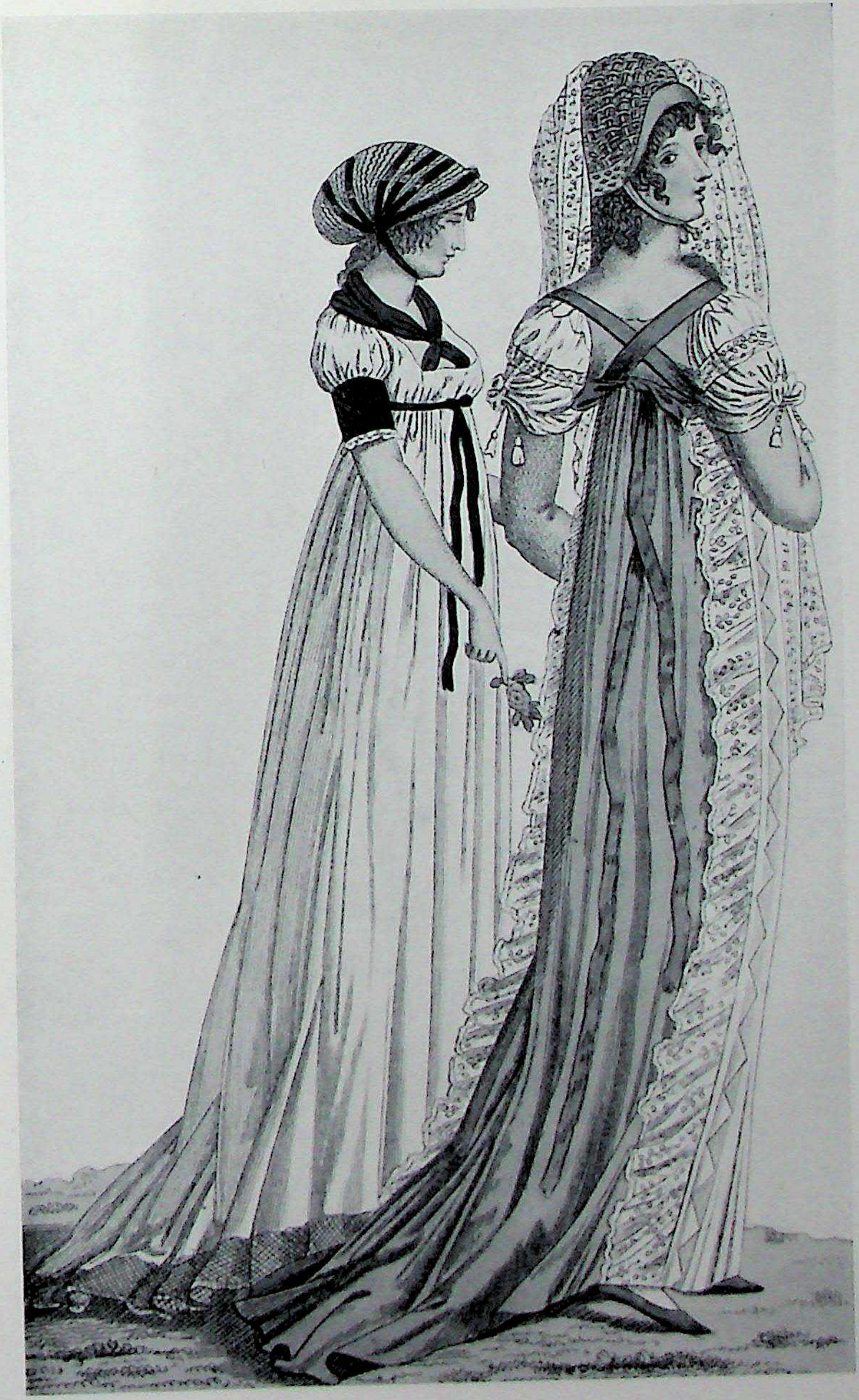

FIG. 1.—1800: Day dresses.

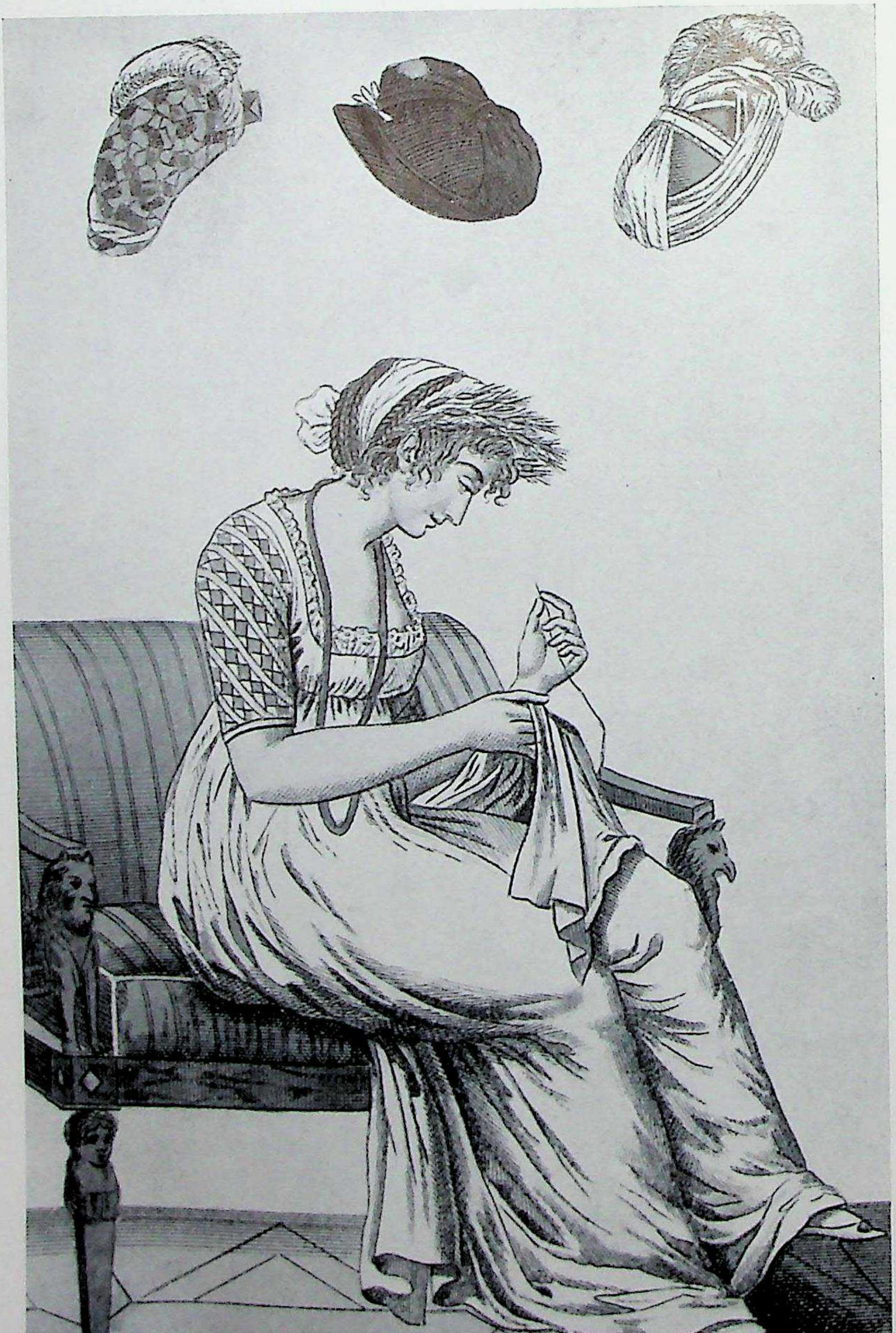

FIG. 2.—1801: Day dress.

1802

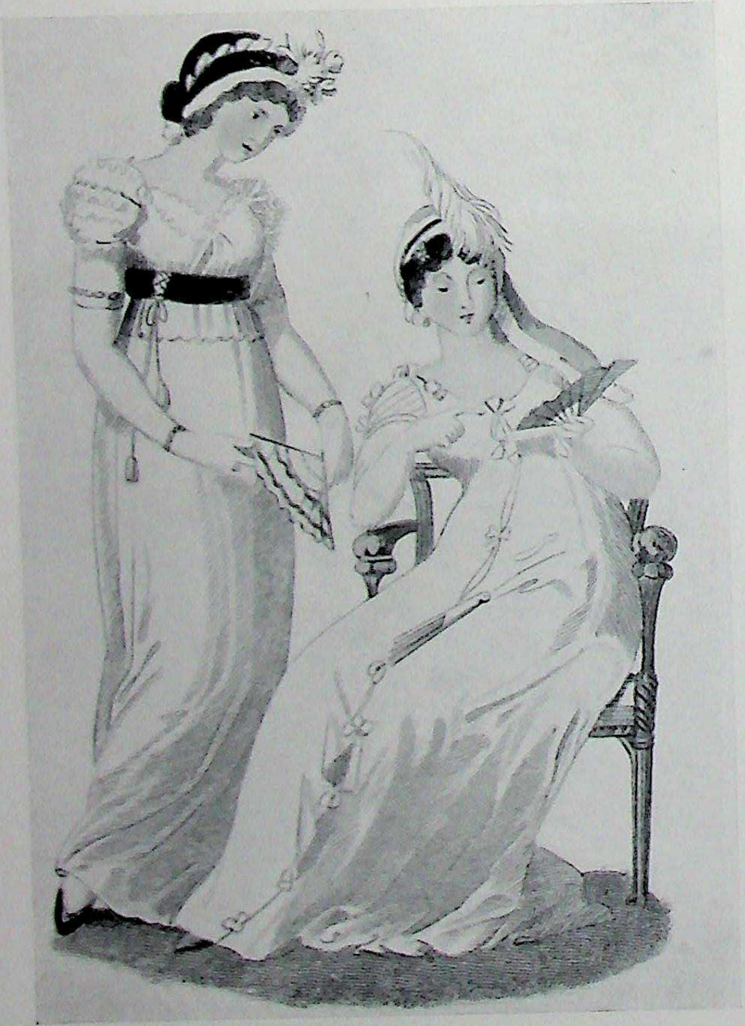

FIG. 3.—1802: Afternoon dresses.

1803

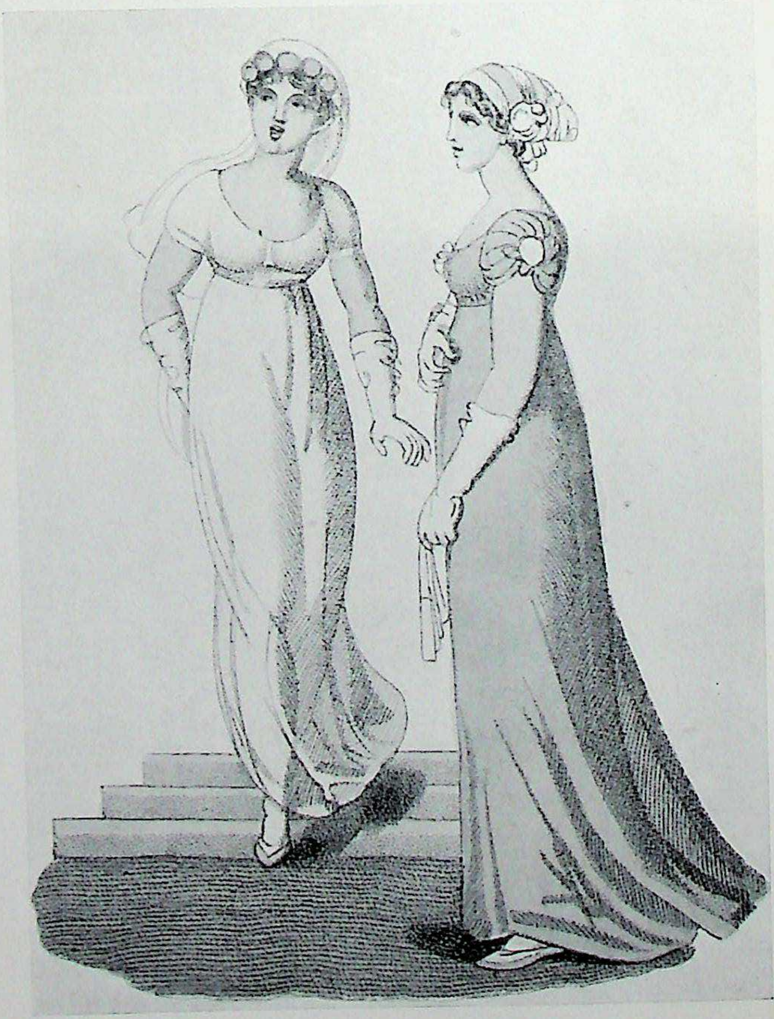

FIG. 4.—1803: Evening dresses.

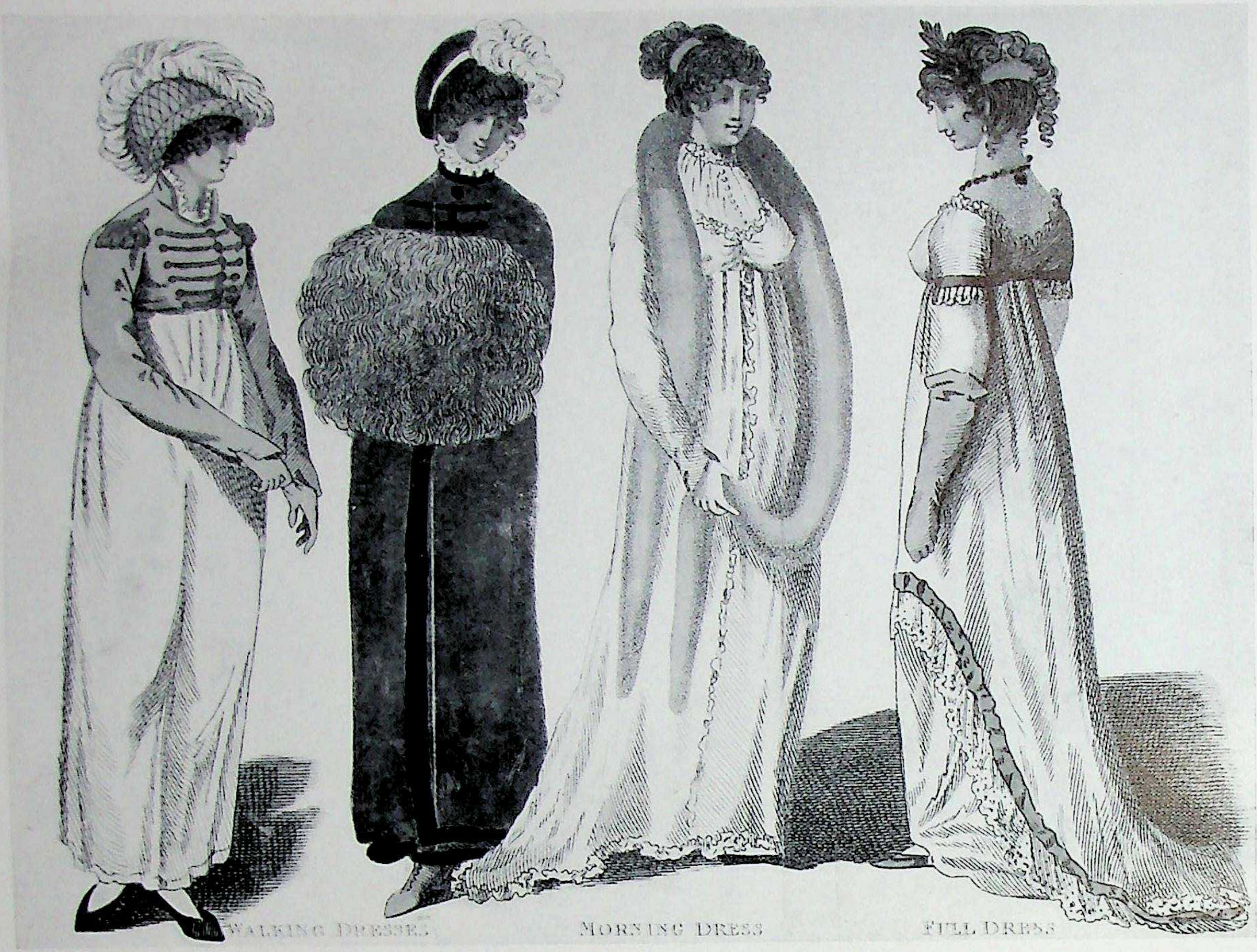
WALKING DRESSES
MORNING DRESS
FULL DRESS

FIG. 5.—1804: Walking dresses, morning dress and full dress.

1805

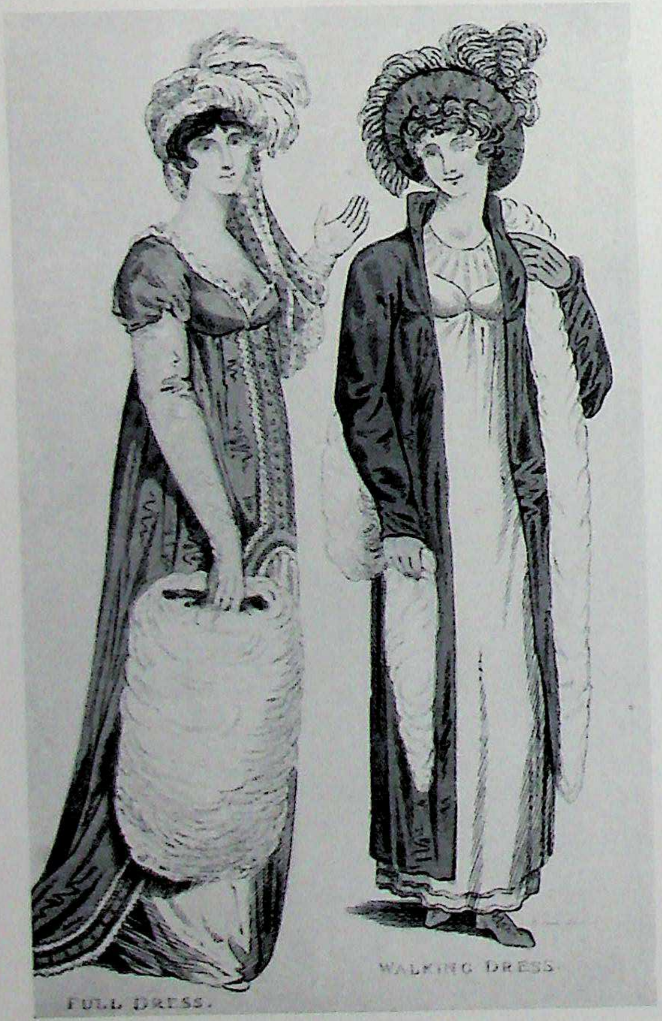
FULL DRESS.
WALKING DRESS.

Fig. 6.—1805: Full dress and walking dress.

1806

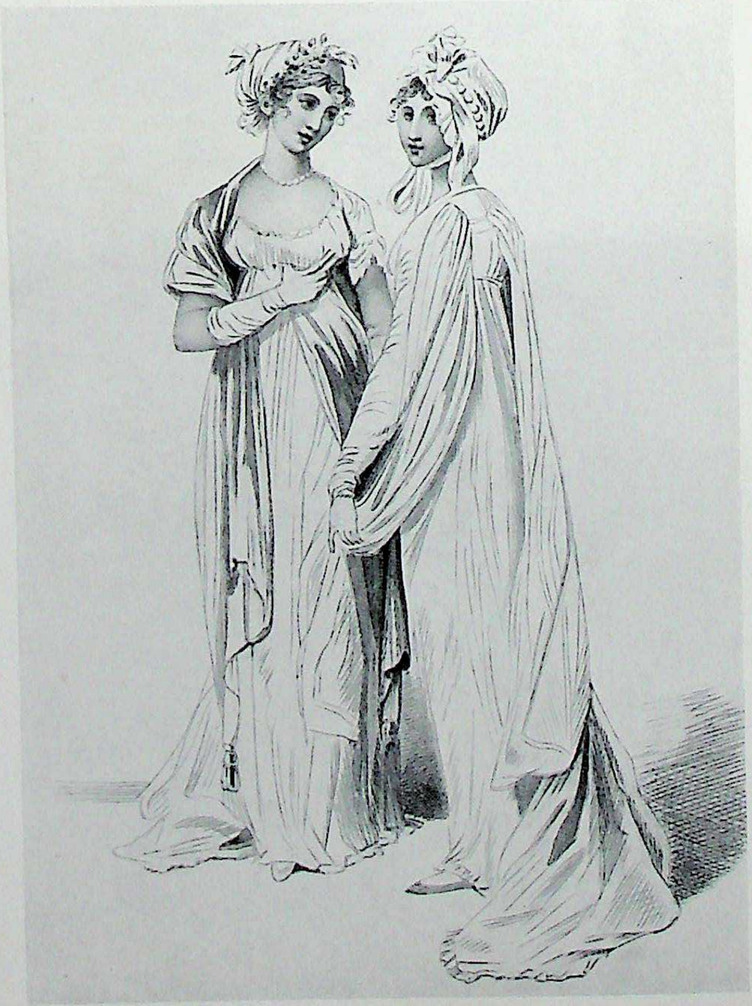

Fig. 7.—1806: Afternoon or Evening dresses.

1806

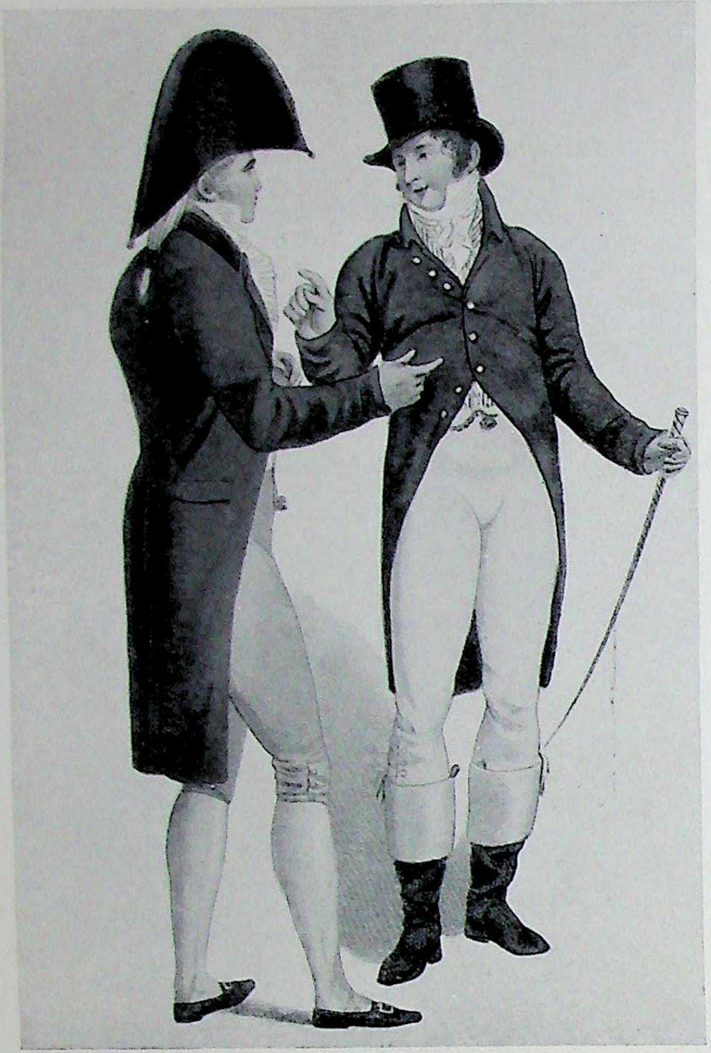

Fig. 8.—1806: Full dress and morning riding dress, for men.

1807

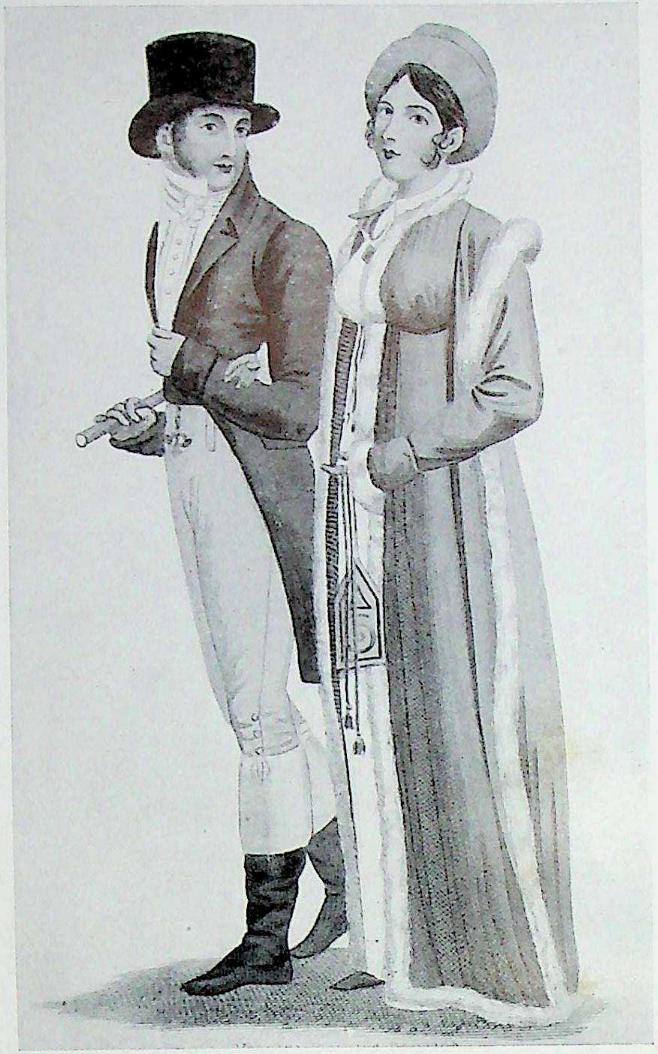

Fig. 9.—1807: Morning walking dresses.

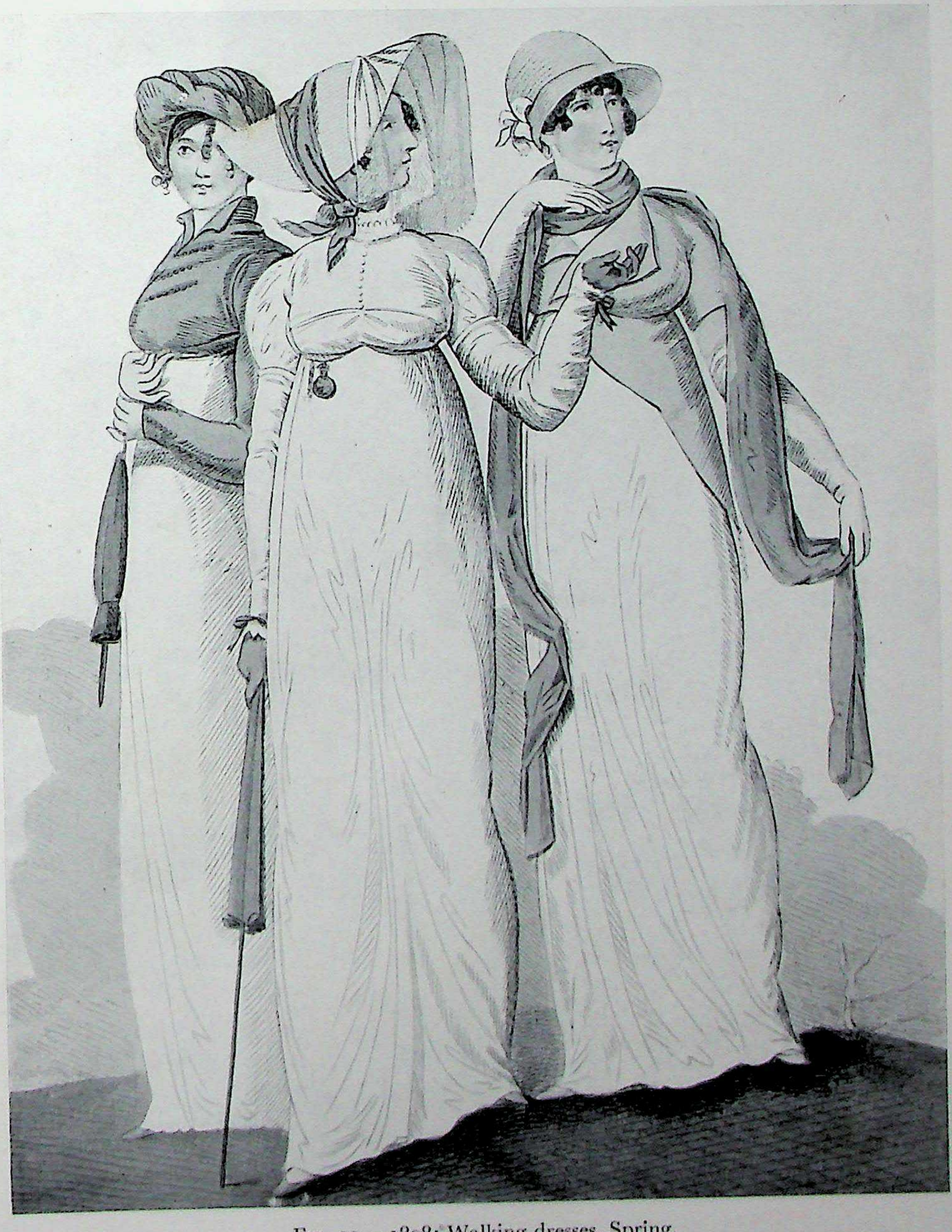

FIG. 10.—1808: Walking dresses, Spring.

1809

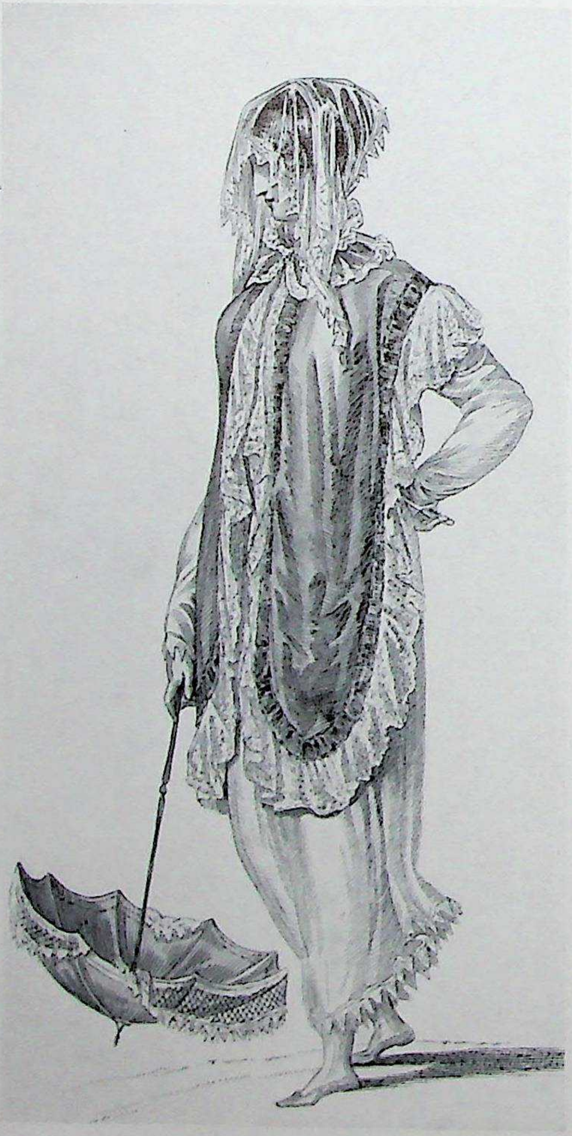

FIG. 11.—1809: Promenade dress.

1810

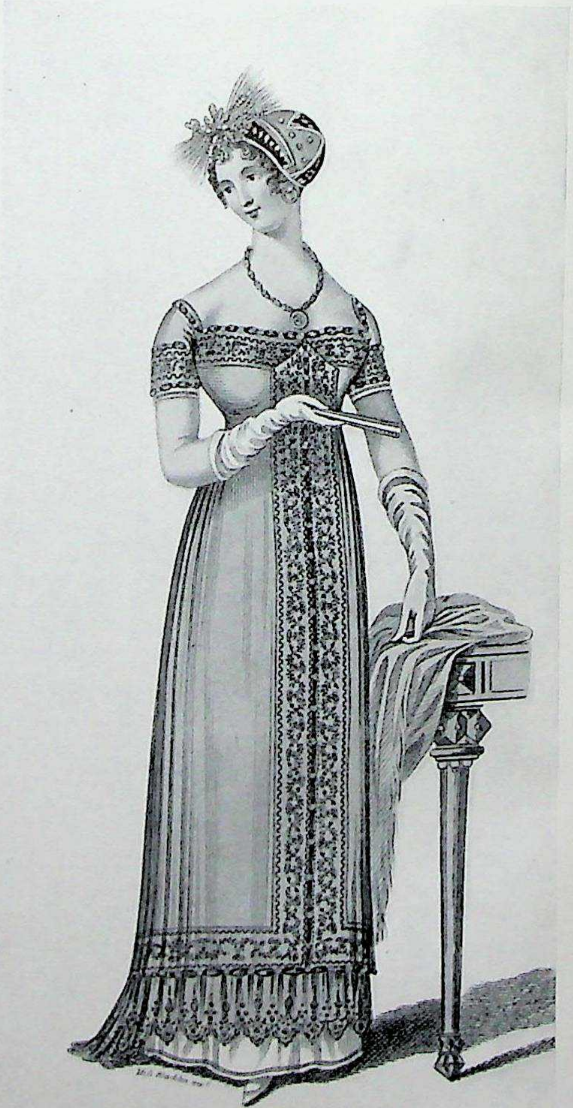

FIG. 12.—1810: Evening dress.

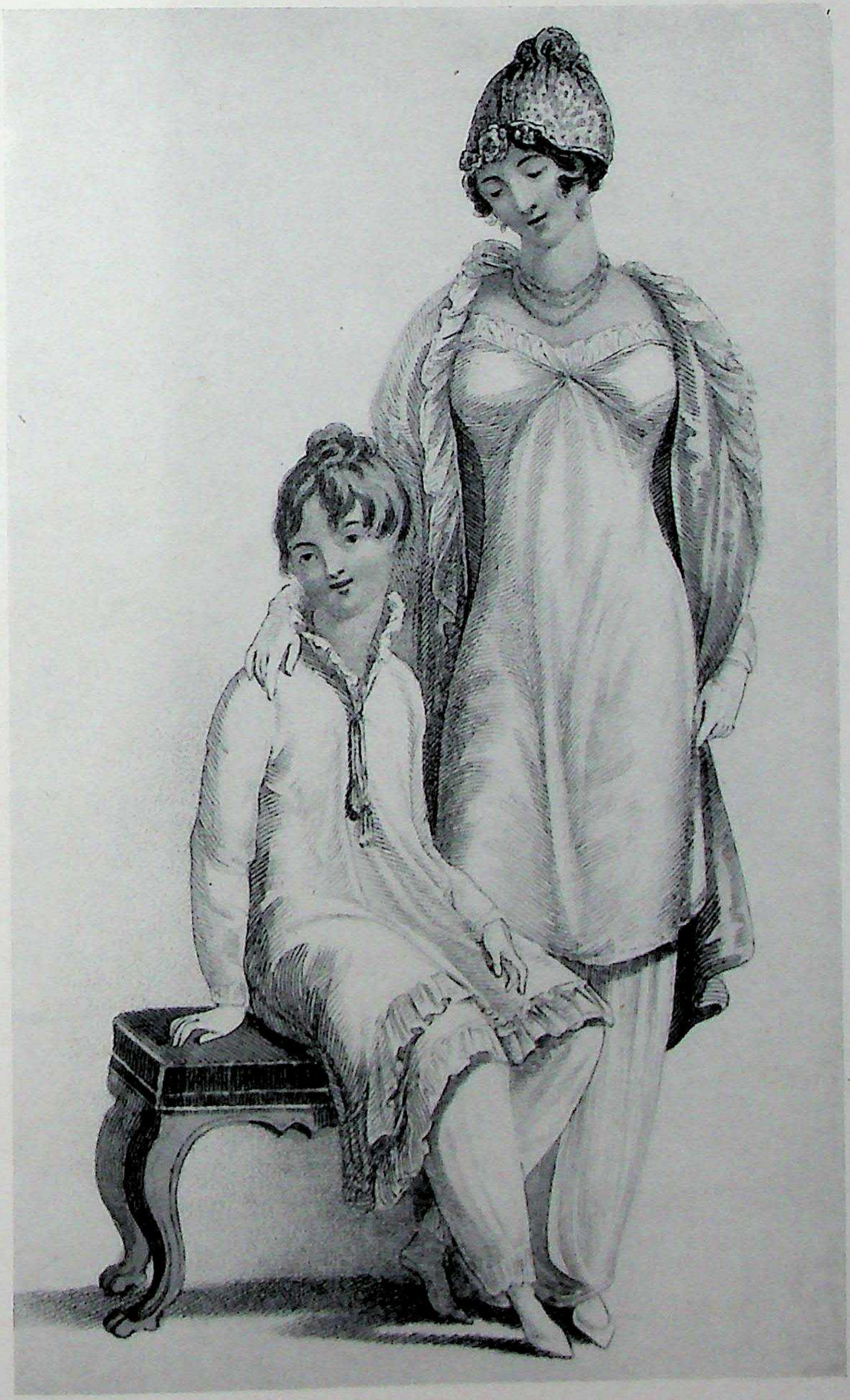

Fig. 13.—1811: Opera dress.

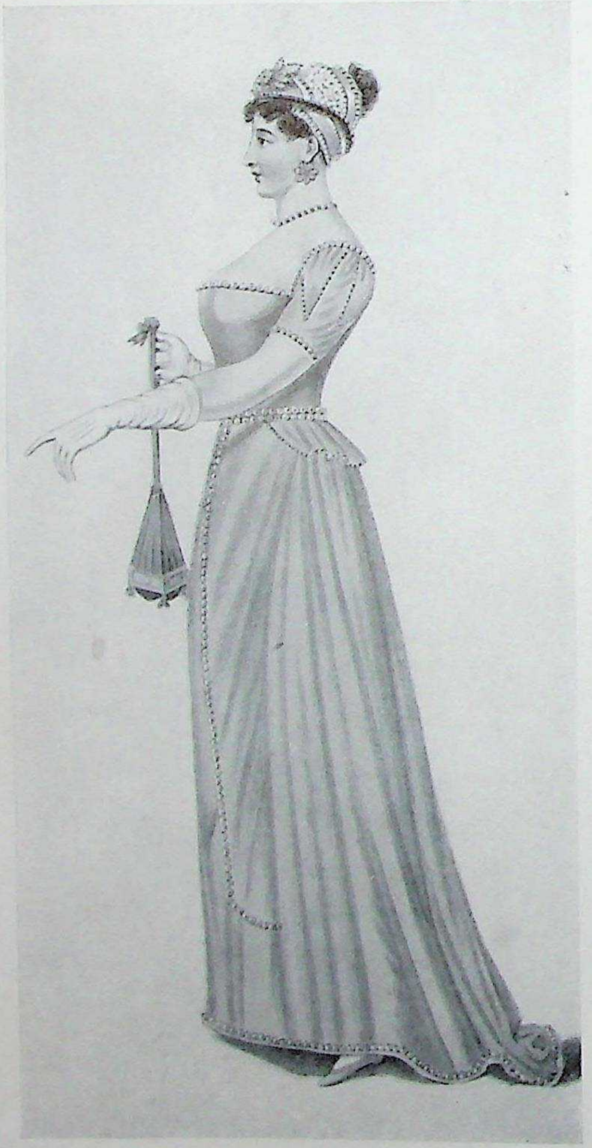

FIG. 14.—1812: Evening dress.

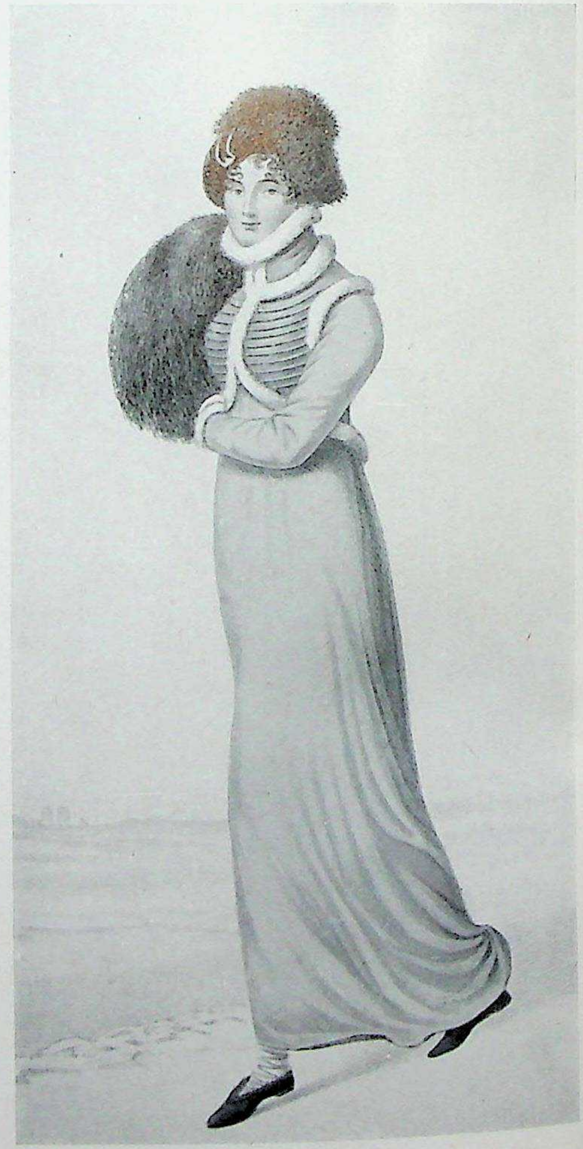

FIG. 15.—1813: Walking dress.

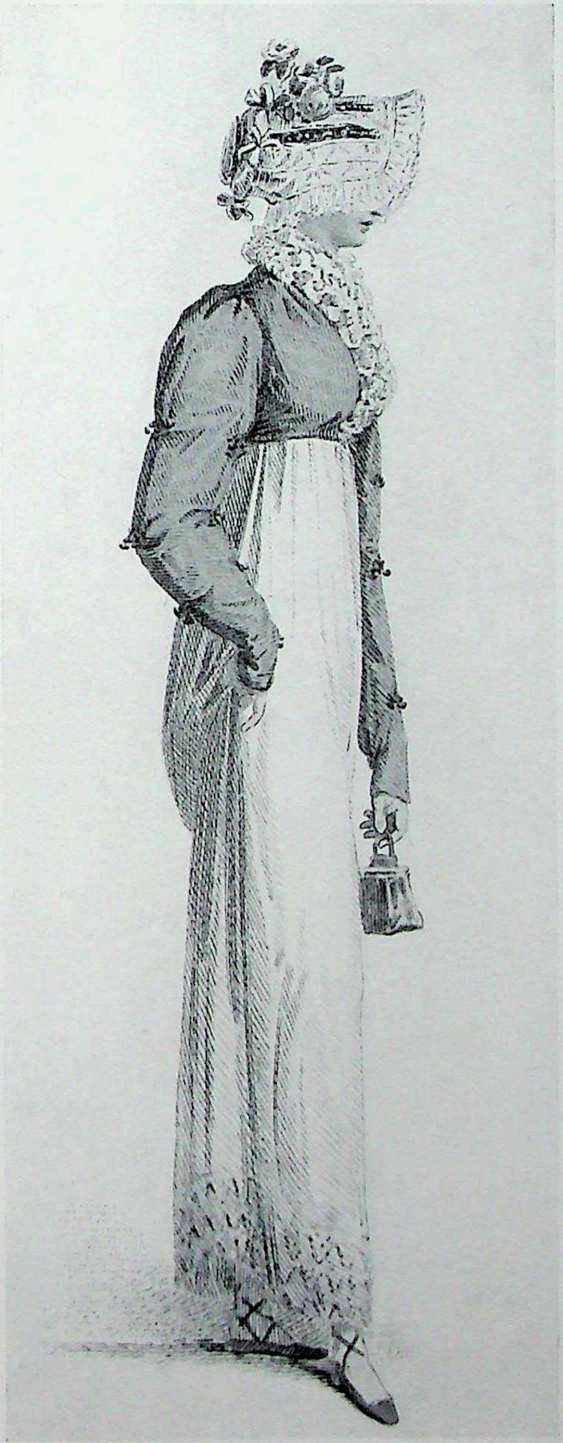

Fig. 16.—1814: Walking dress.

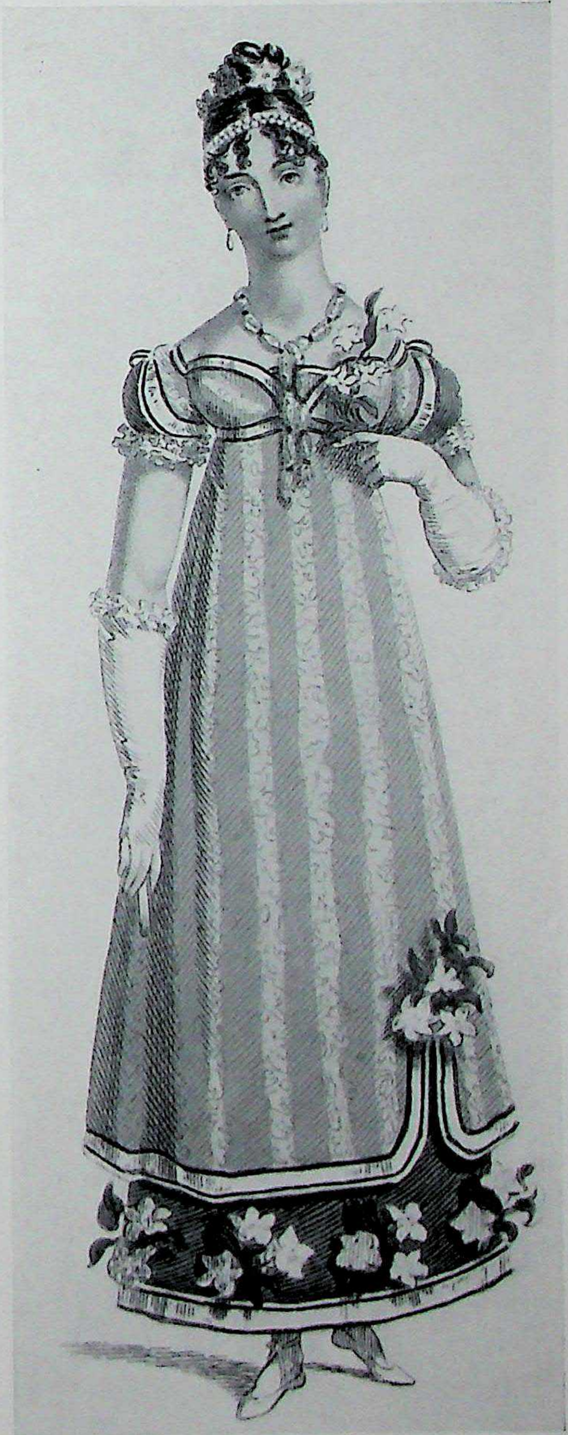

Fig. 17.—1815: Evening dress.

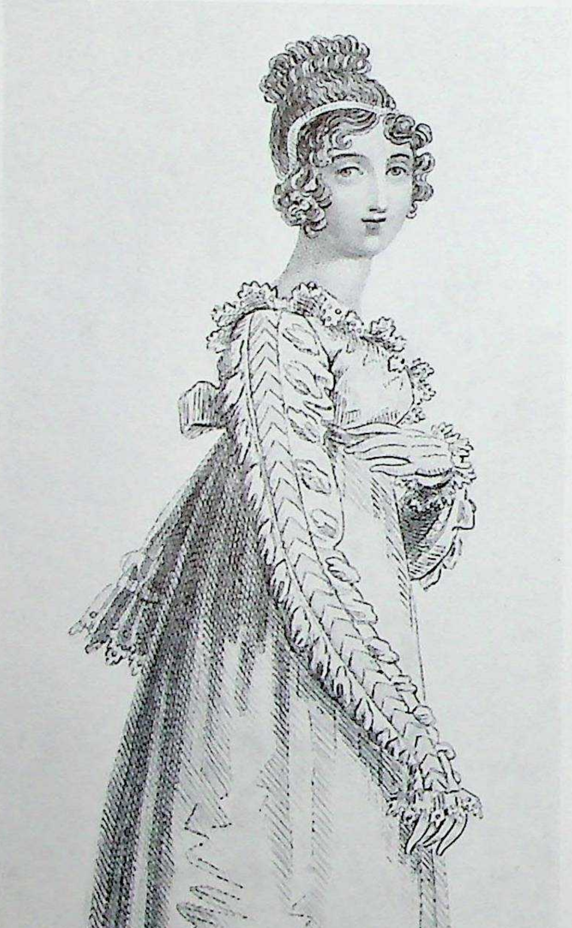

Fig. 18.—1816: Evening dress.

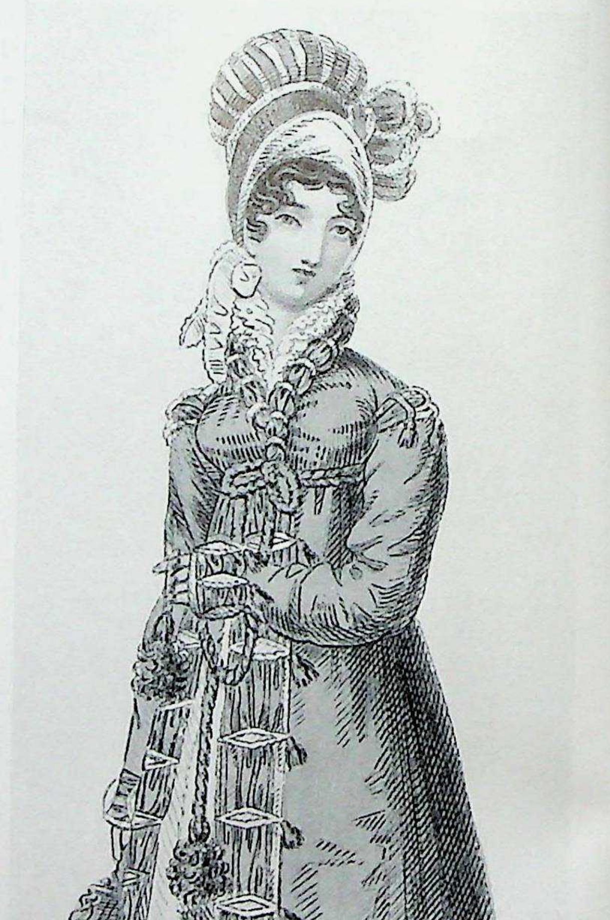

Fig. 19.—1817: Walking dress.

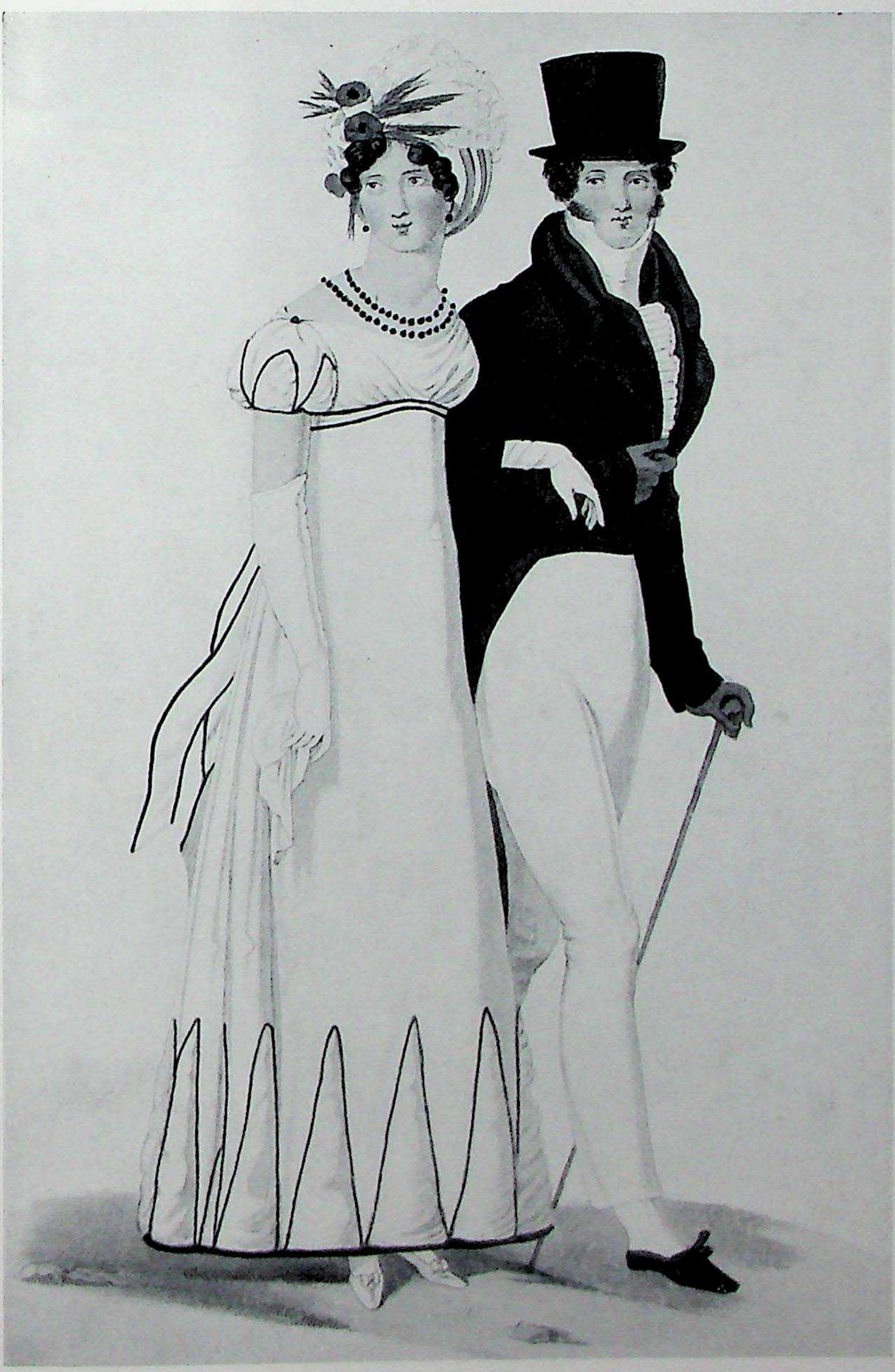

FIG. 20.—1818: Walking costume.

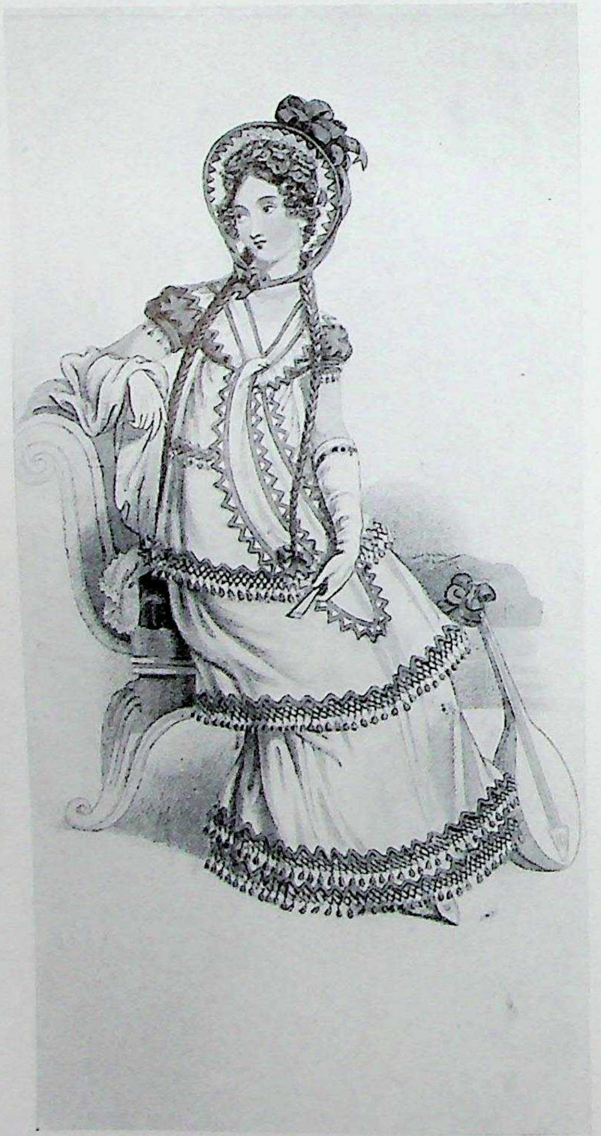

FIG. 21.—1819: Fancy dress.

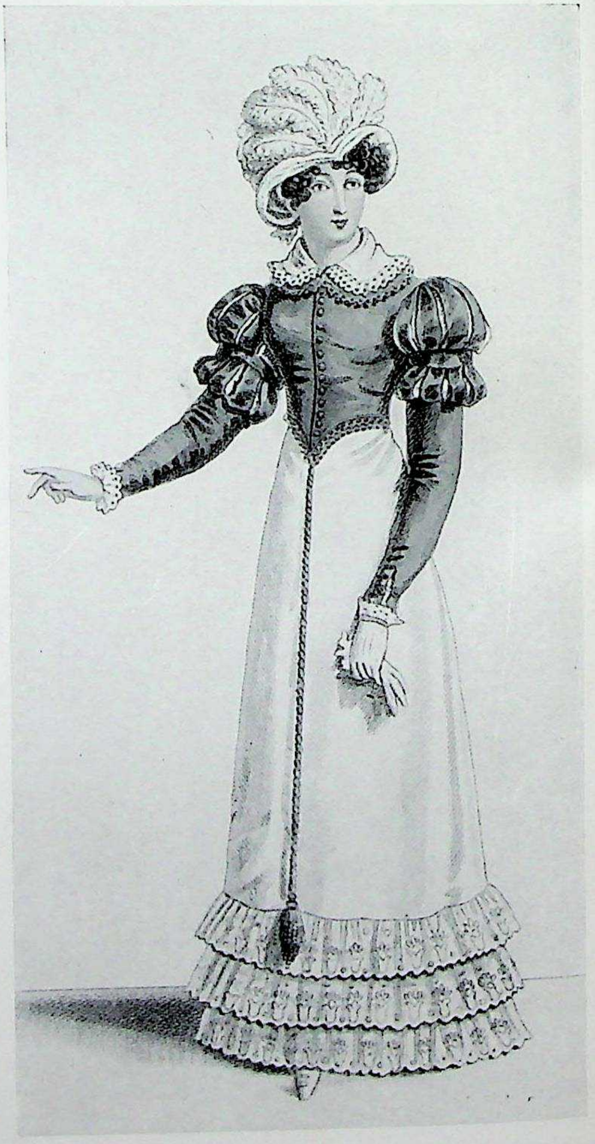

FIG. 22.—1820: Carriage dress.

1821

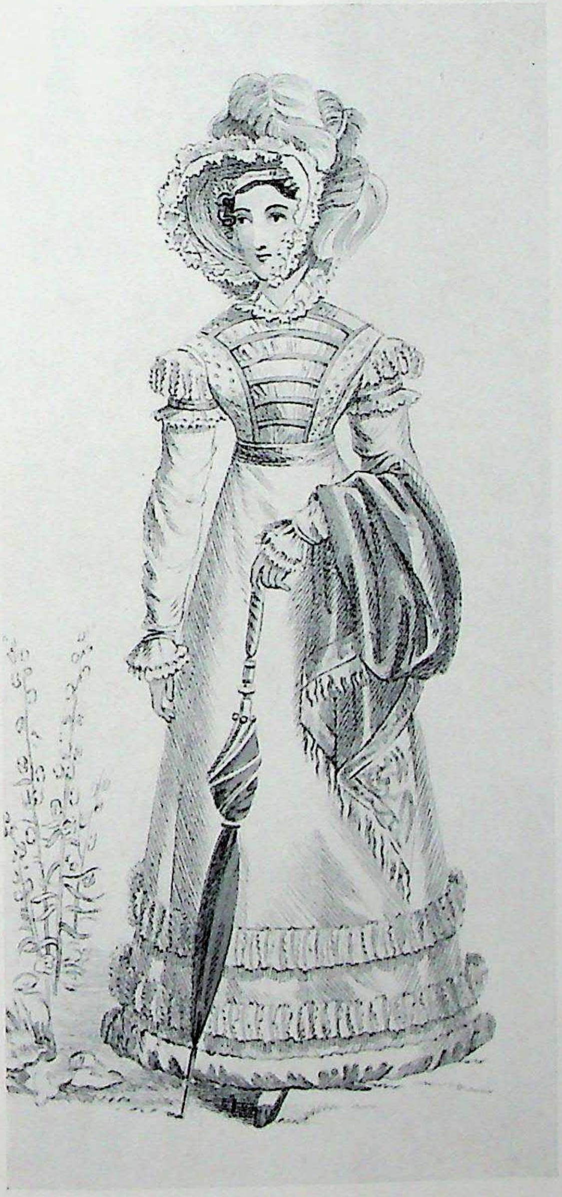

FIG. 23.—1821: Carriage dress.

1822

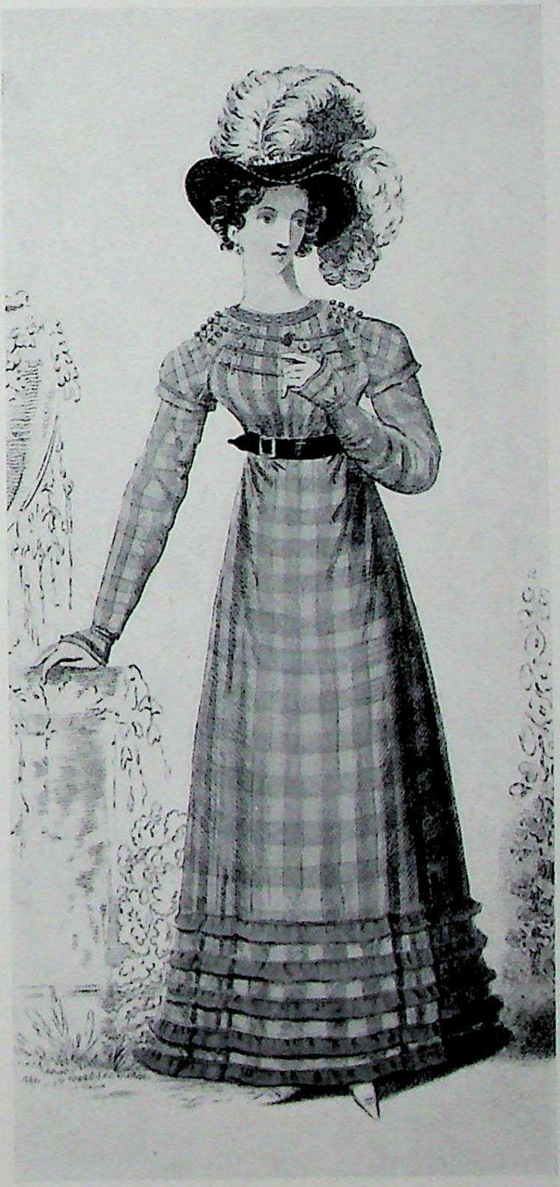

FIG. 24.—1822: Walking dress.

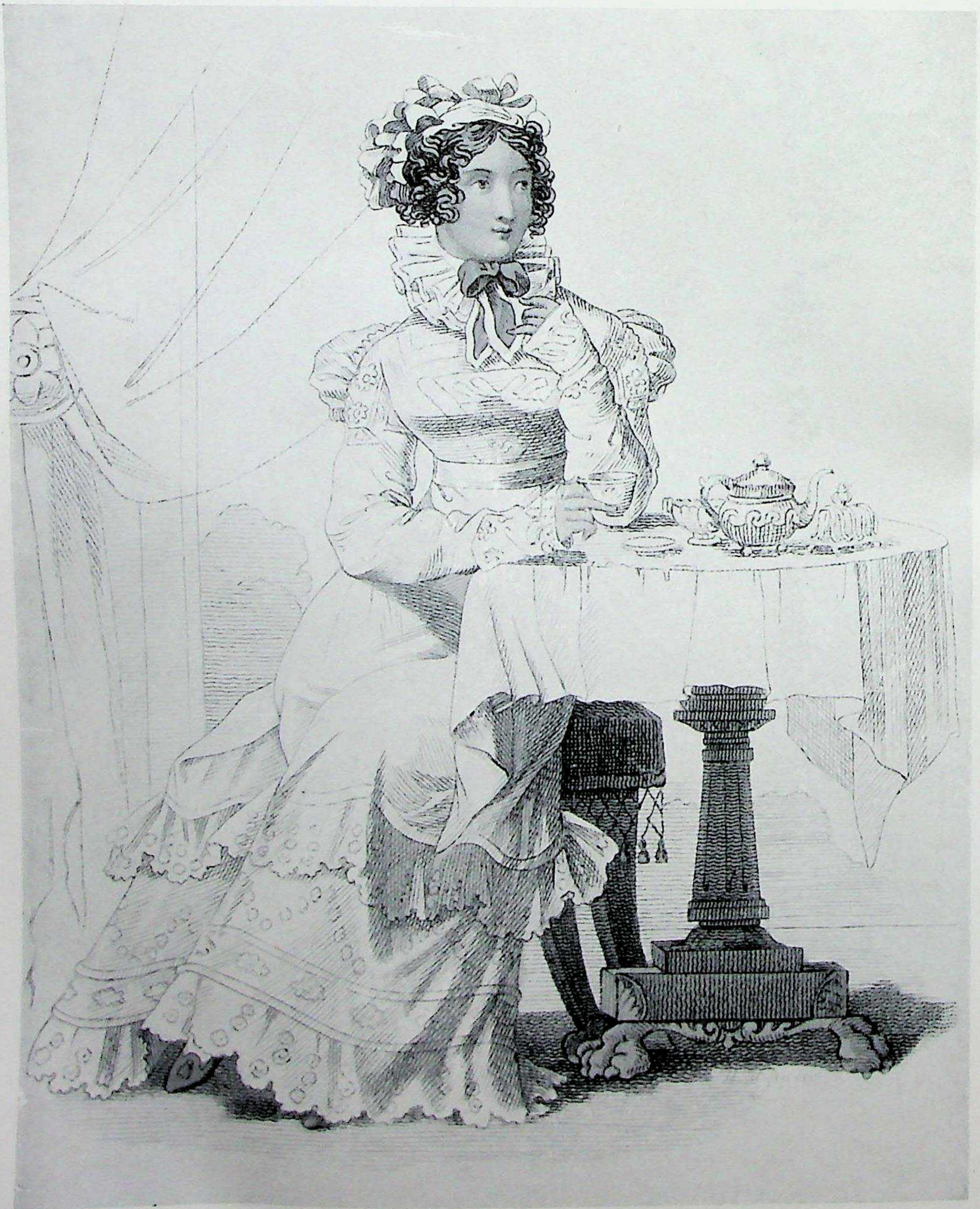

FIG. 25.—1823: Déjeuner costume.

1824

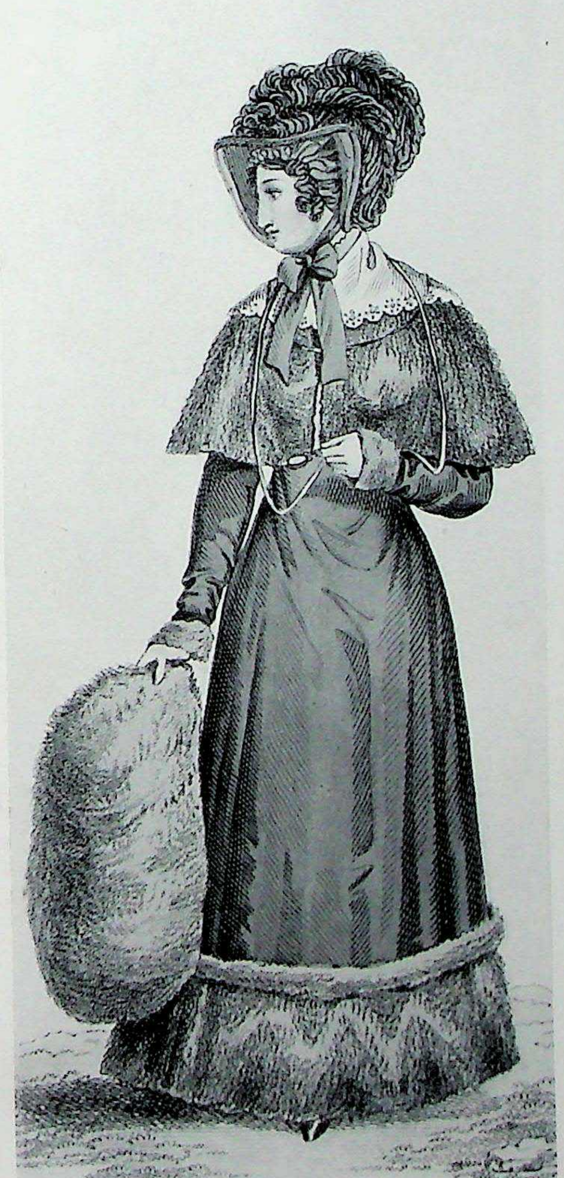

Fig. 26.—1824: Carriage dress.

1825

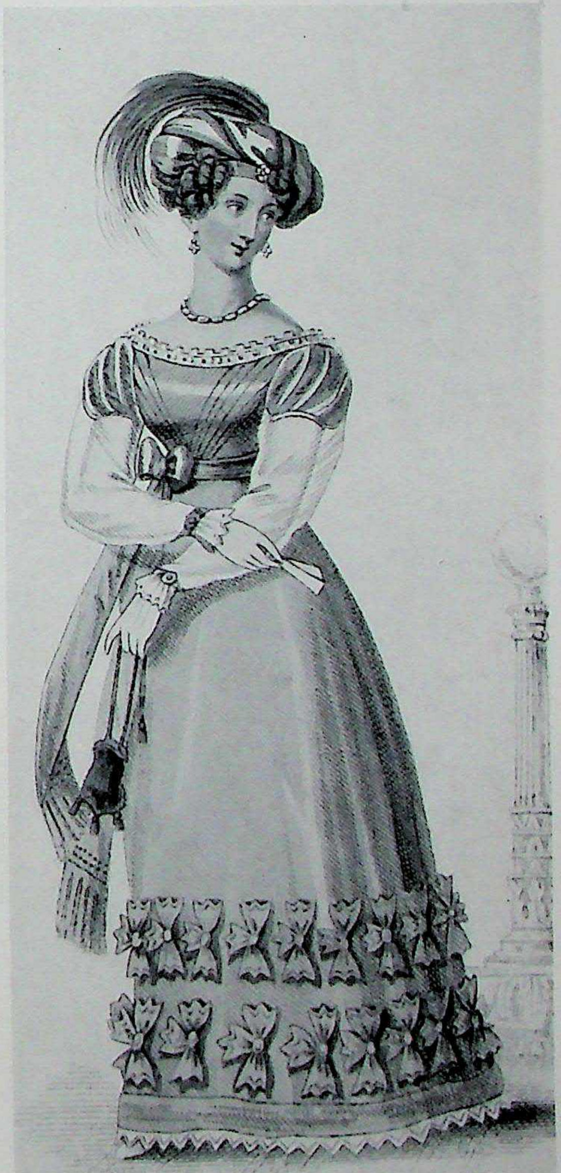

Fig. 27.—1825: Evening dress.

1826

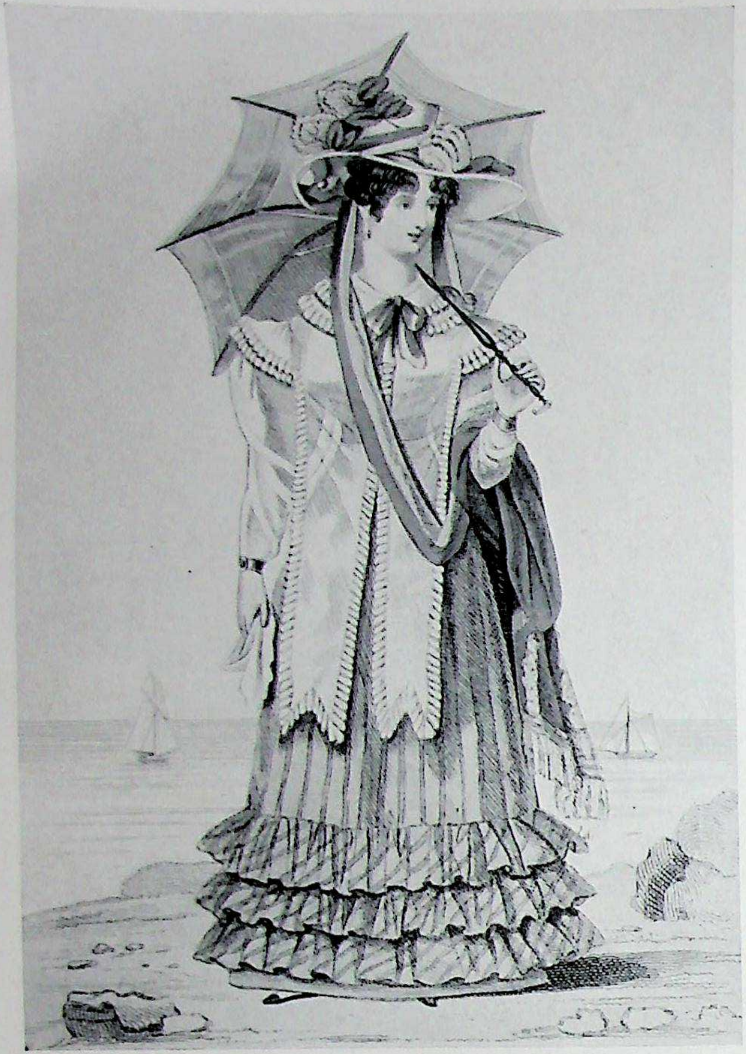

Fig. 28.—1826: Seaside dress.

1828

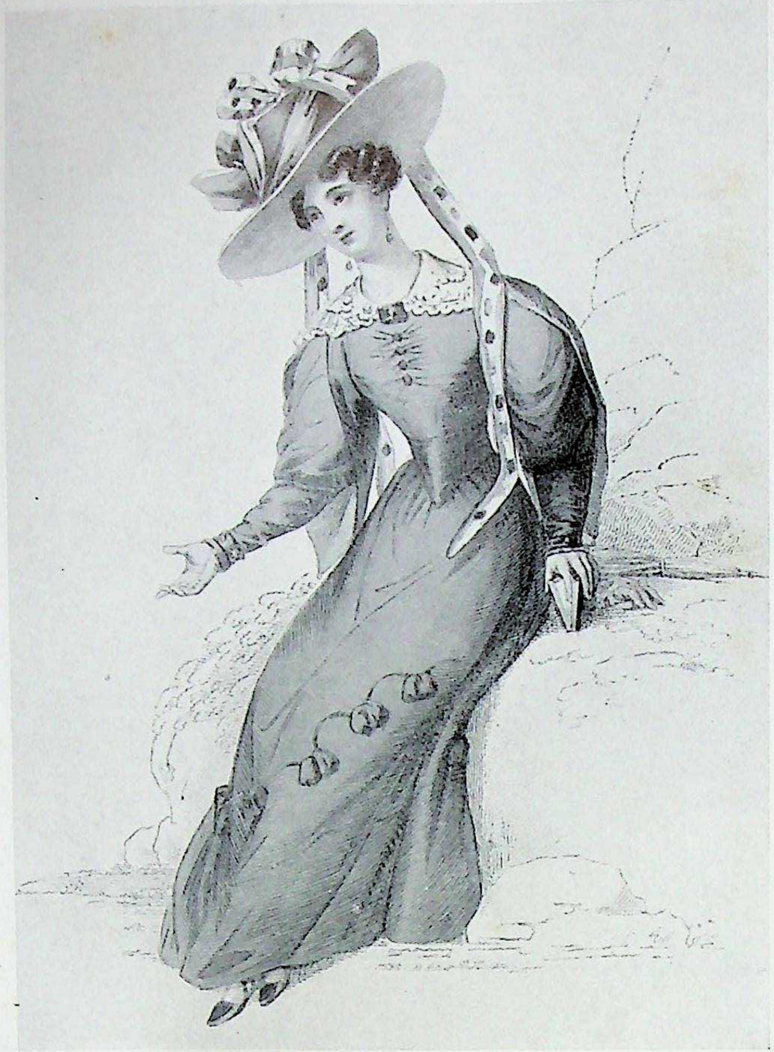

Fig. 29.—1828: Morning dress.

1829

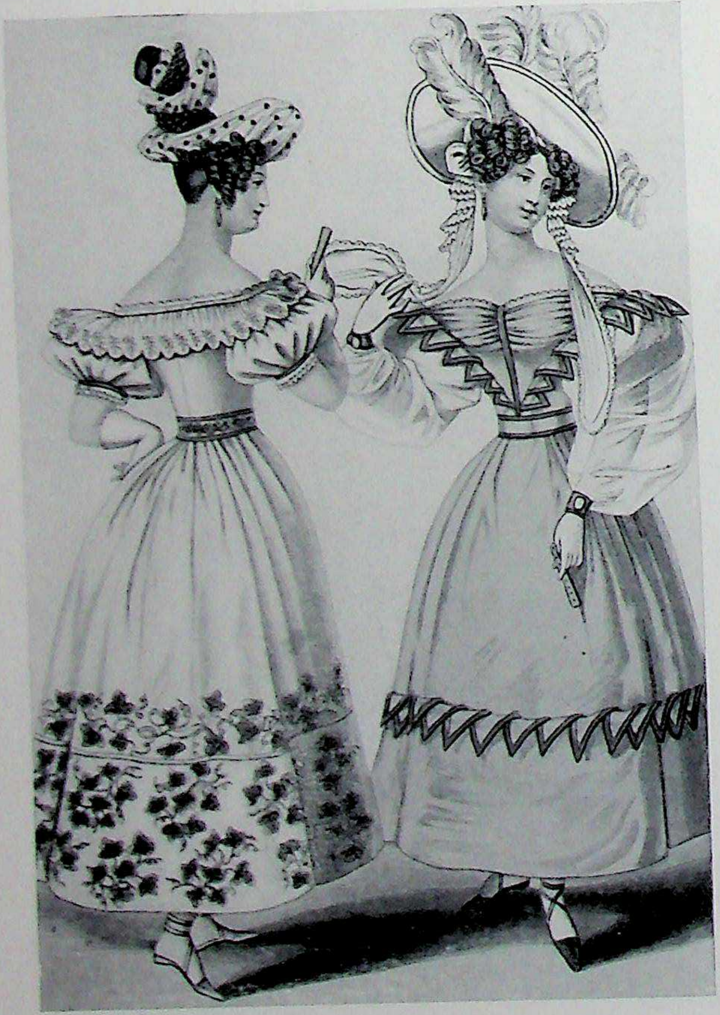

FIG. 30.—1829: Public concert dress and dinner dress.

1830

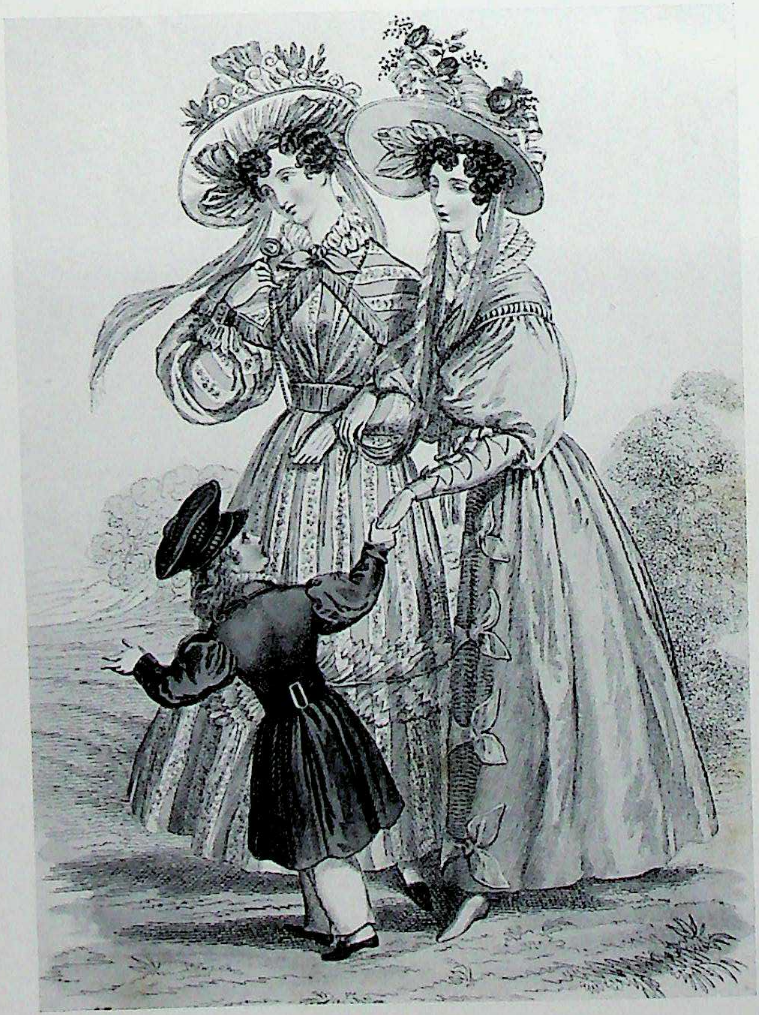

FIG. 31.—1830: Walking dresses.

1826

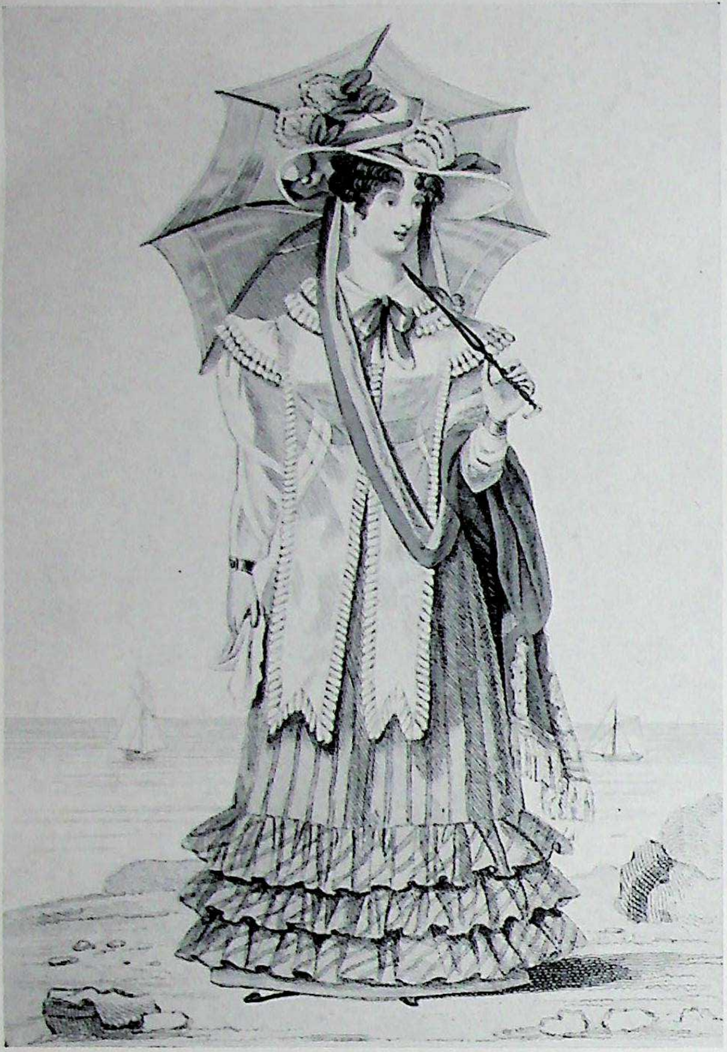

FIG. 28.—1826: Seaside dress.

1828

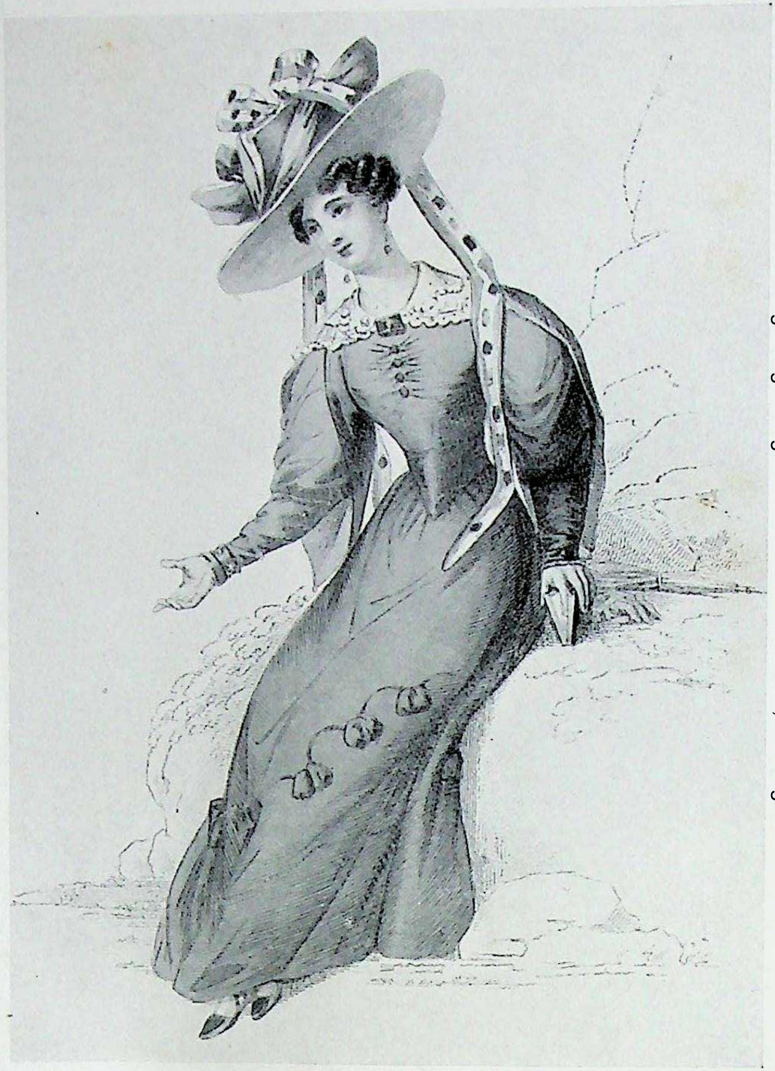

FIG. 29.—1828: Morning dress.

1829

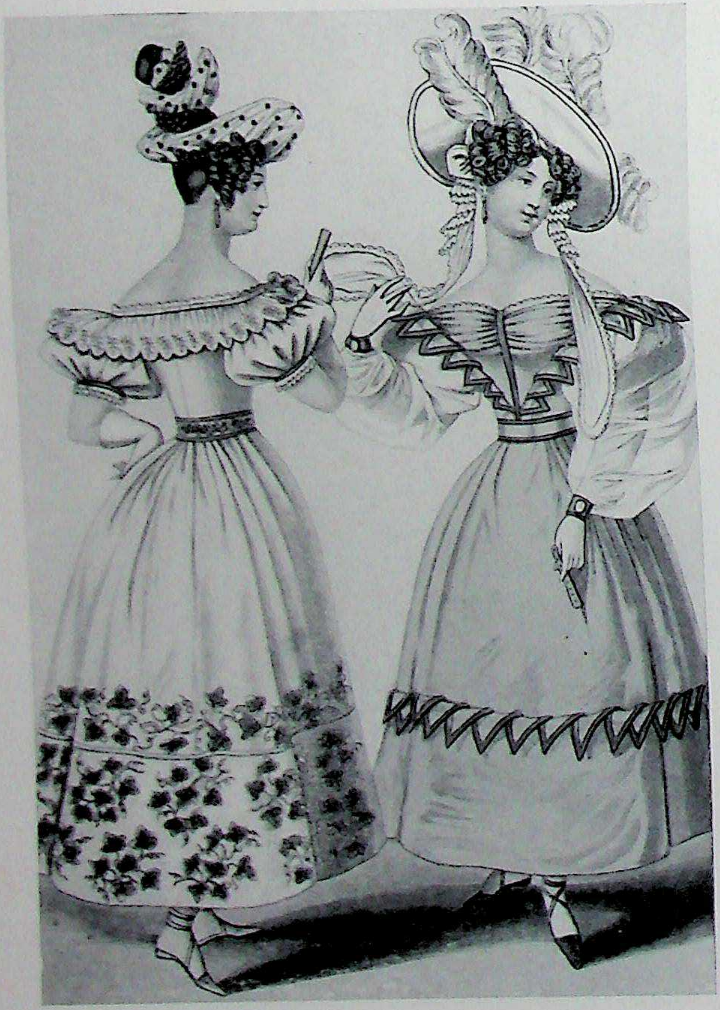

FIG. 30.—1829: Public concert dress and dinner dress.

1830

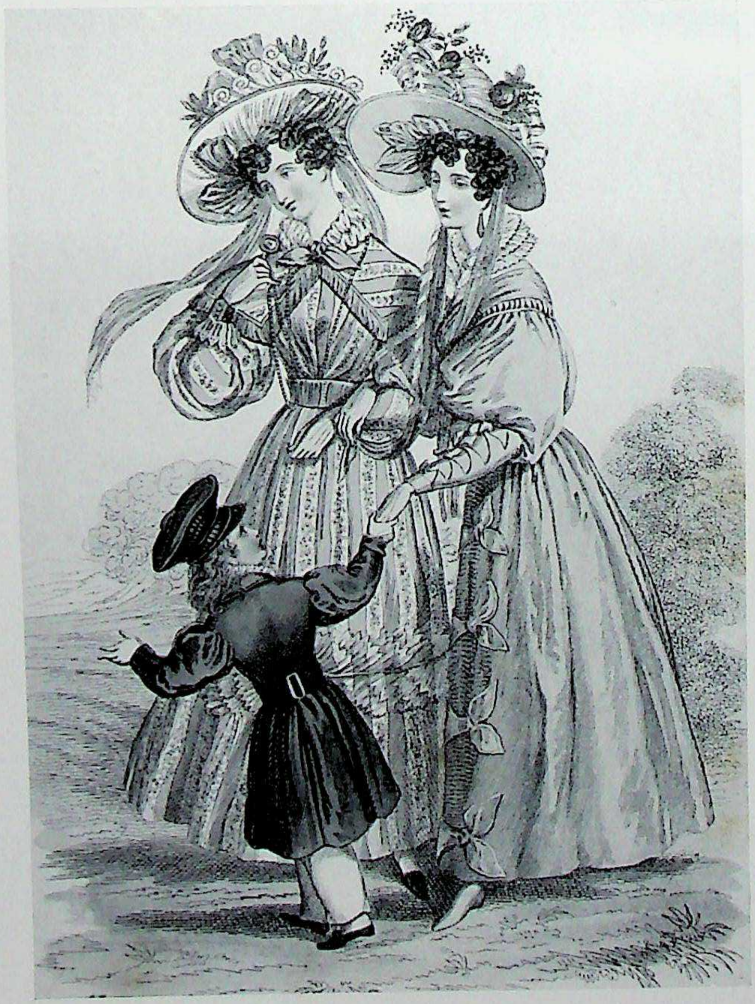

FIG. 31.—1830: Walking dresses.

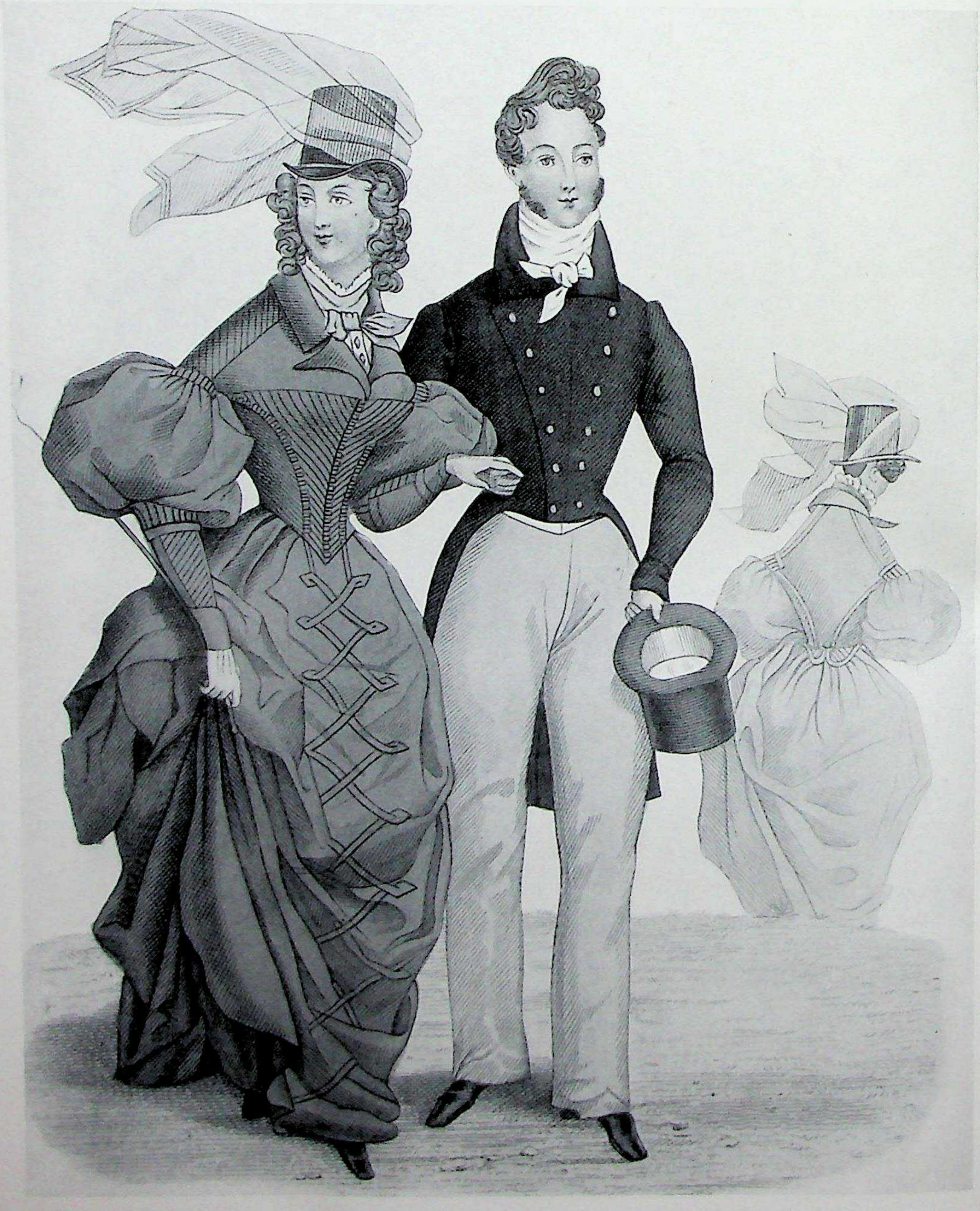

FIG. 32.—1831: Riding costume.

1832

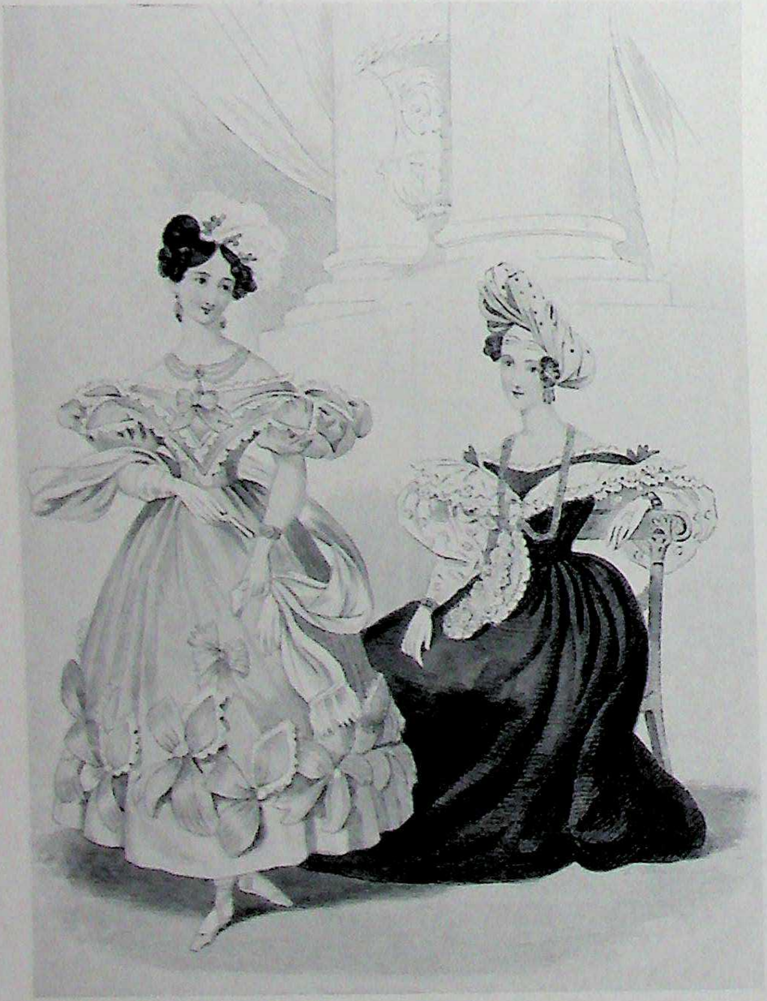

FIG. 33.—1832: Ball dress and evening dress.

1833

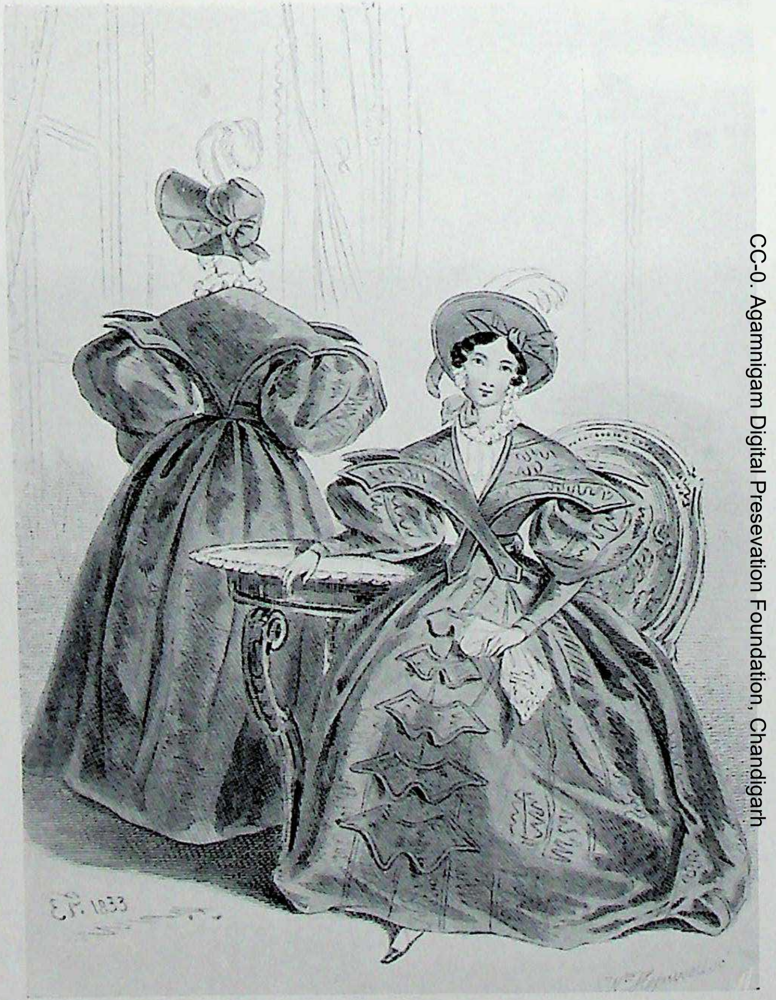

FIG. 34.—1833: Carriage dresses.

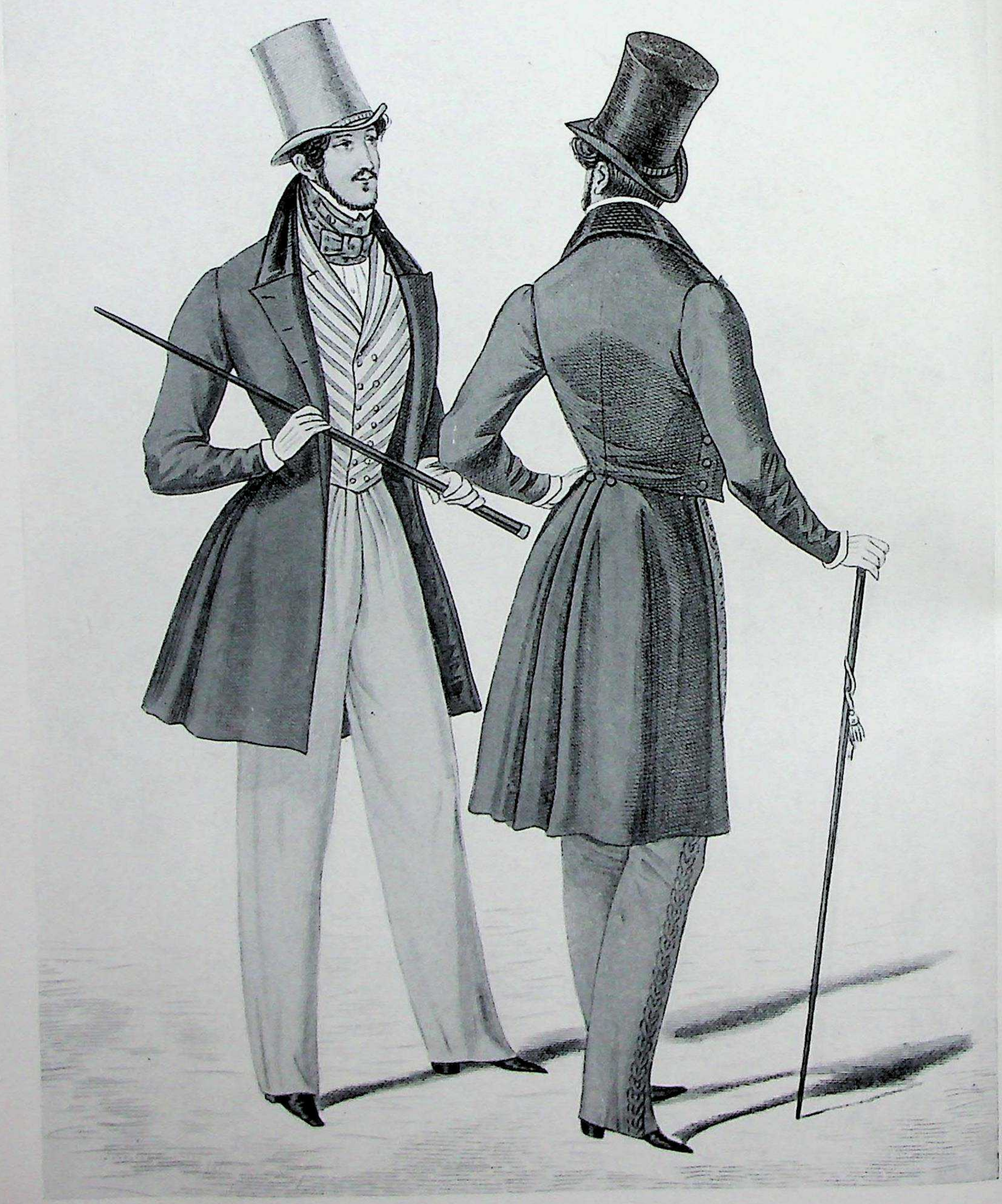

FIG. 35.—1834: Male morning dress.

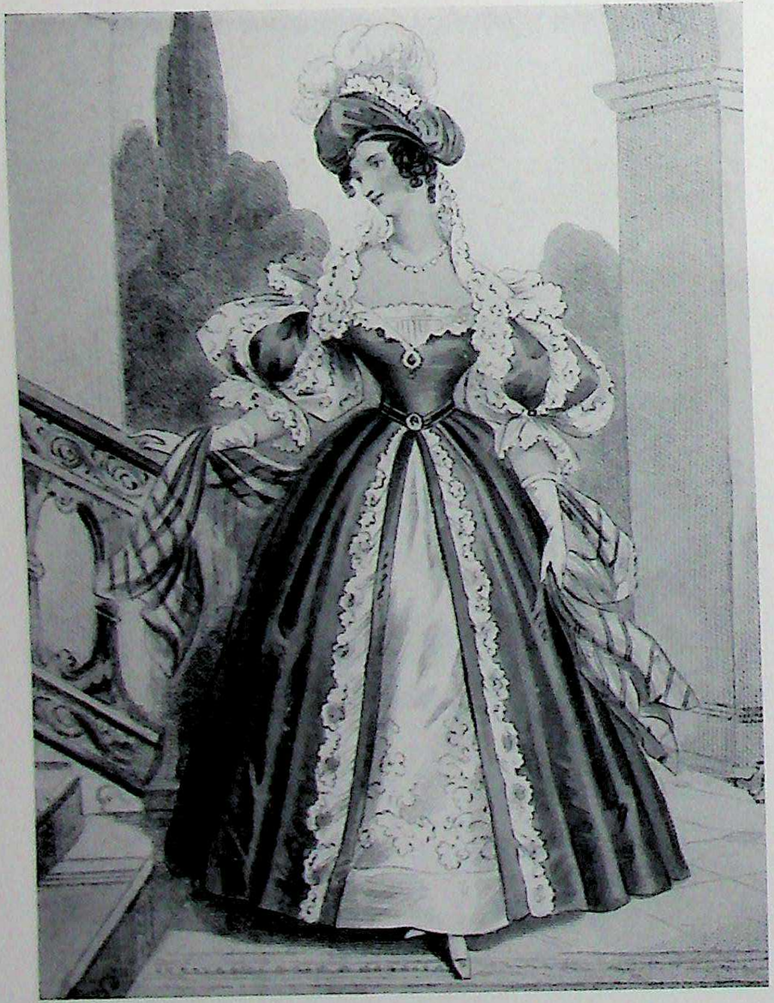

Fig. 36.—1834: Dinner dress.

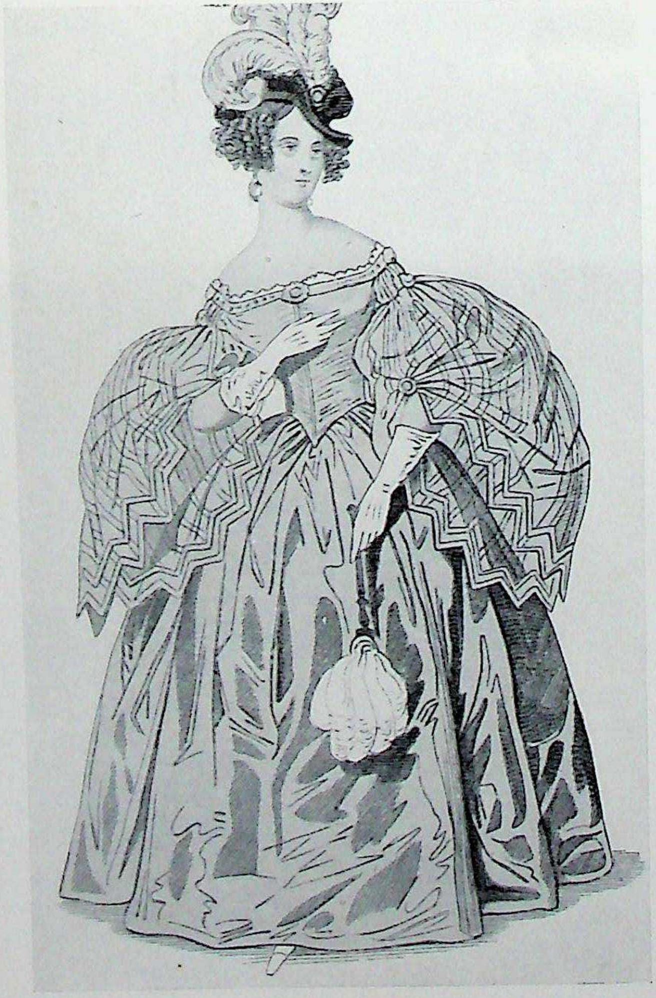

Fig. 37.—1836: Evening dress.

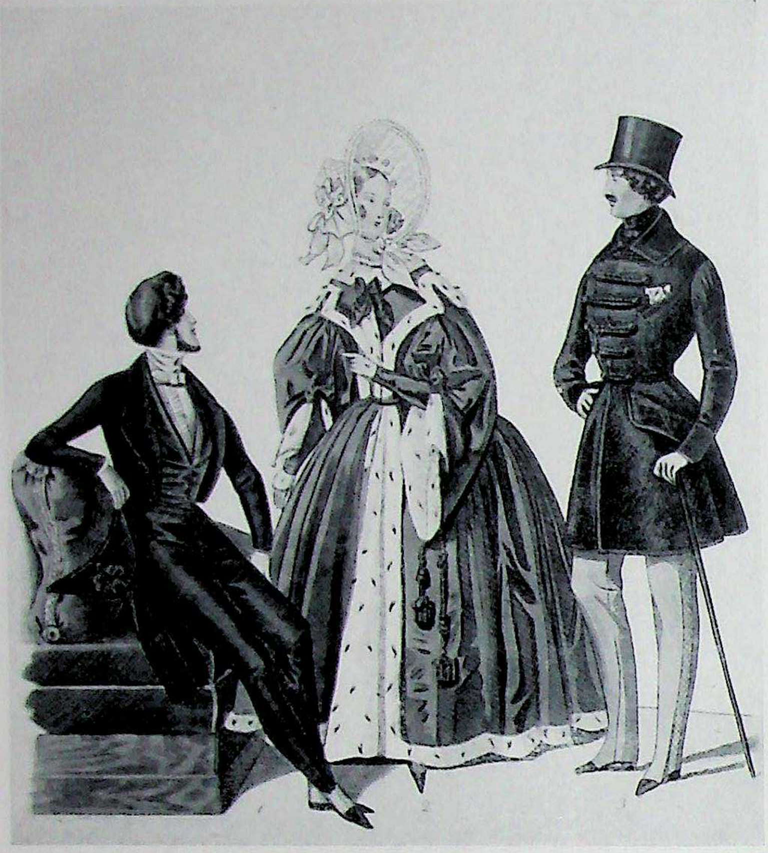

Fig. 38.—1837: French fashions.

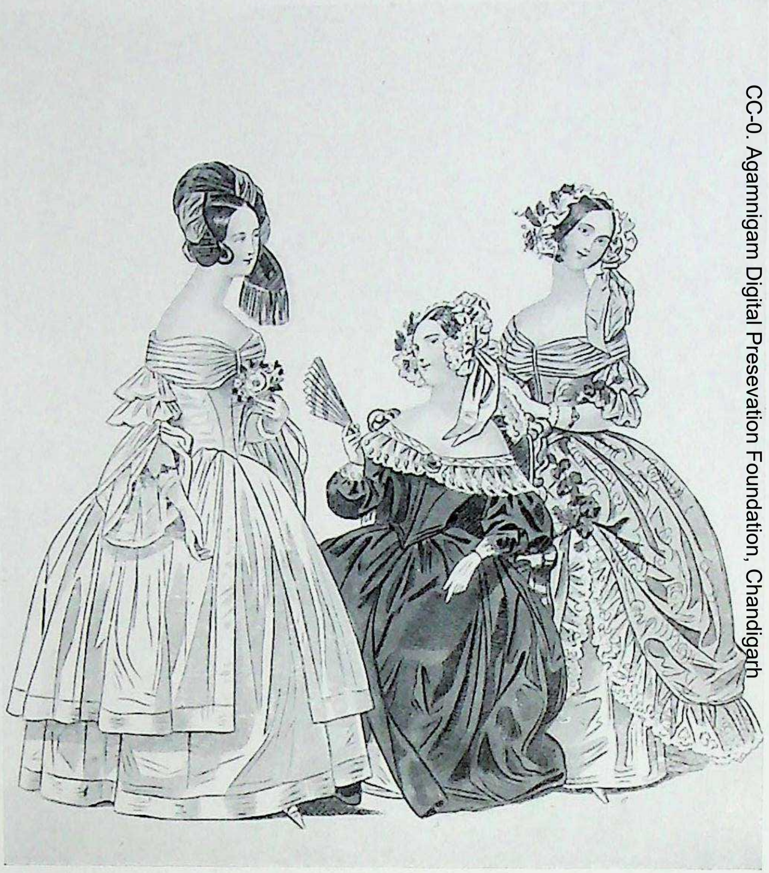

Fig. 39.—1838: French fashions.

1840

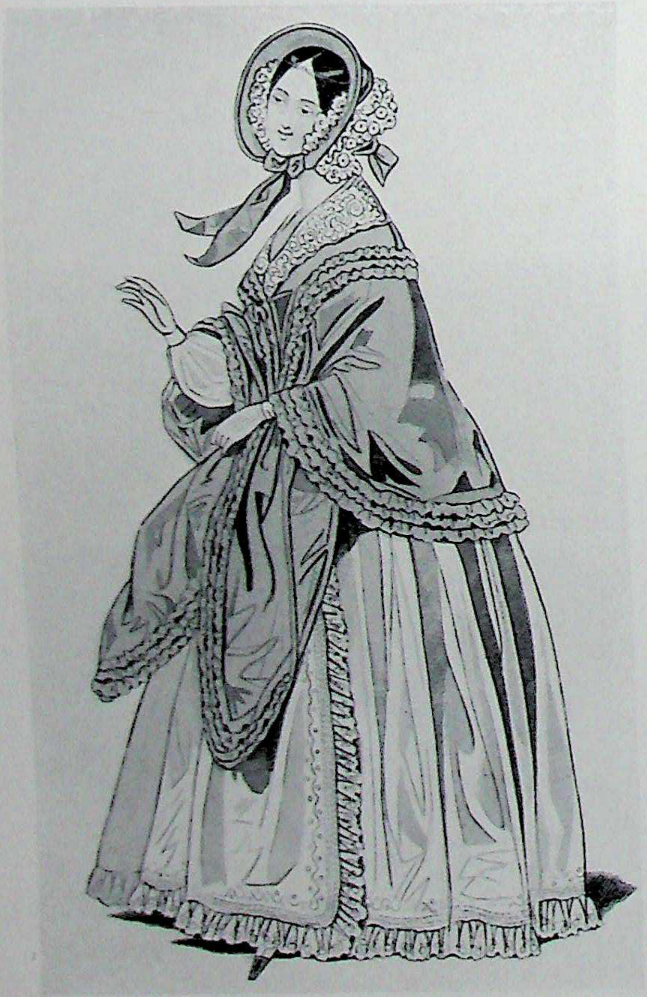

Fig. 40.—1840: Walking dress.

1841

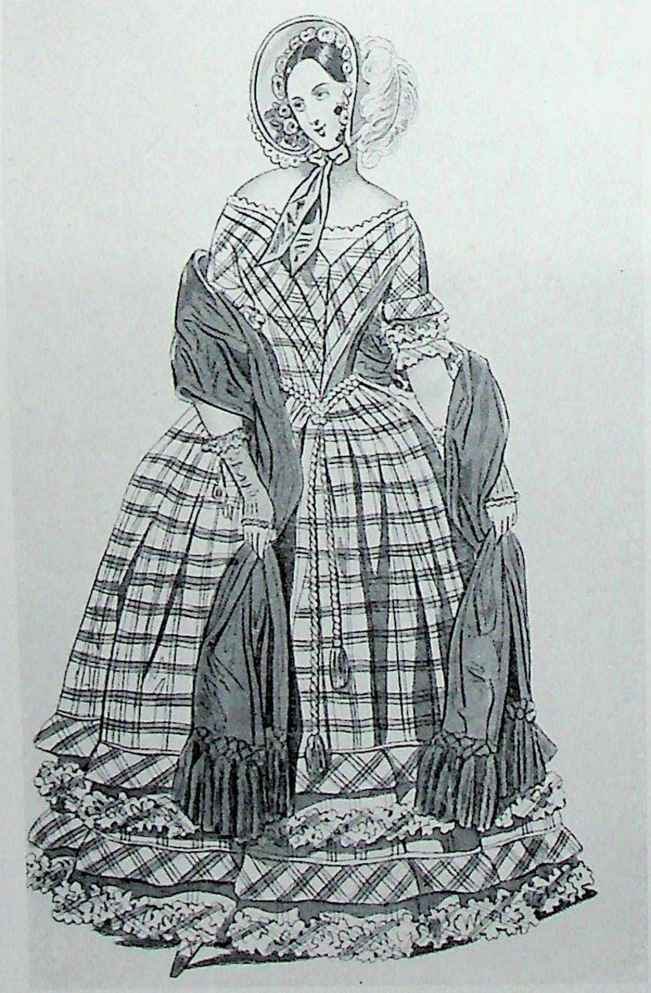

Fig. 41.—1841: Walking dress.

1842

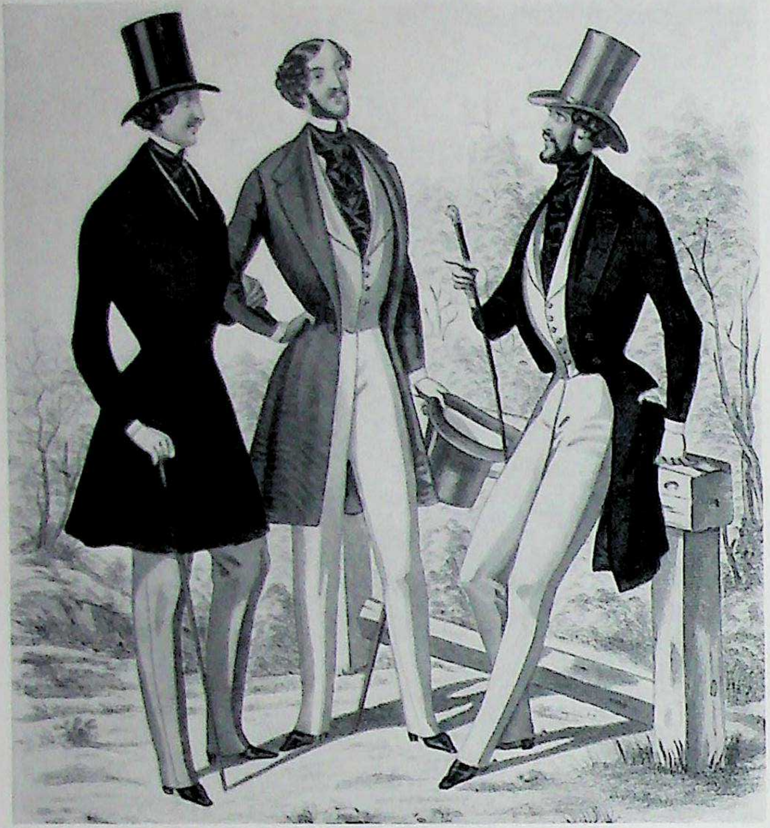

FIG. 42.—1842: Male costumes.

1843

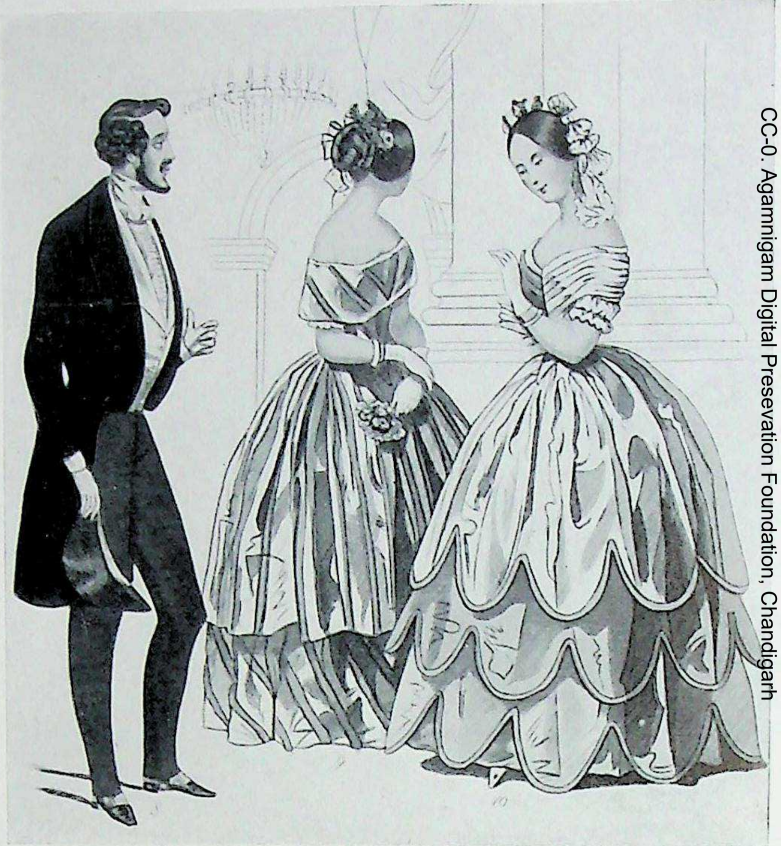

FIG. 43.—1843: Evening dress.

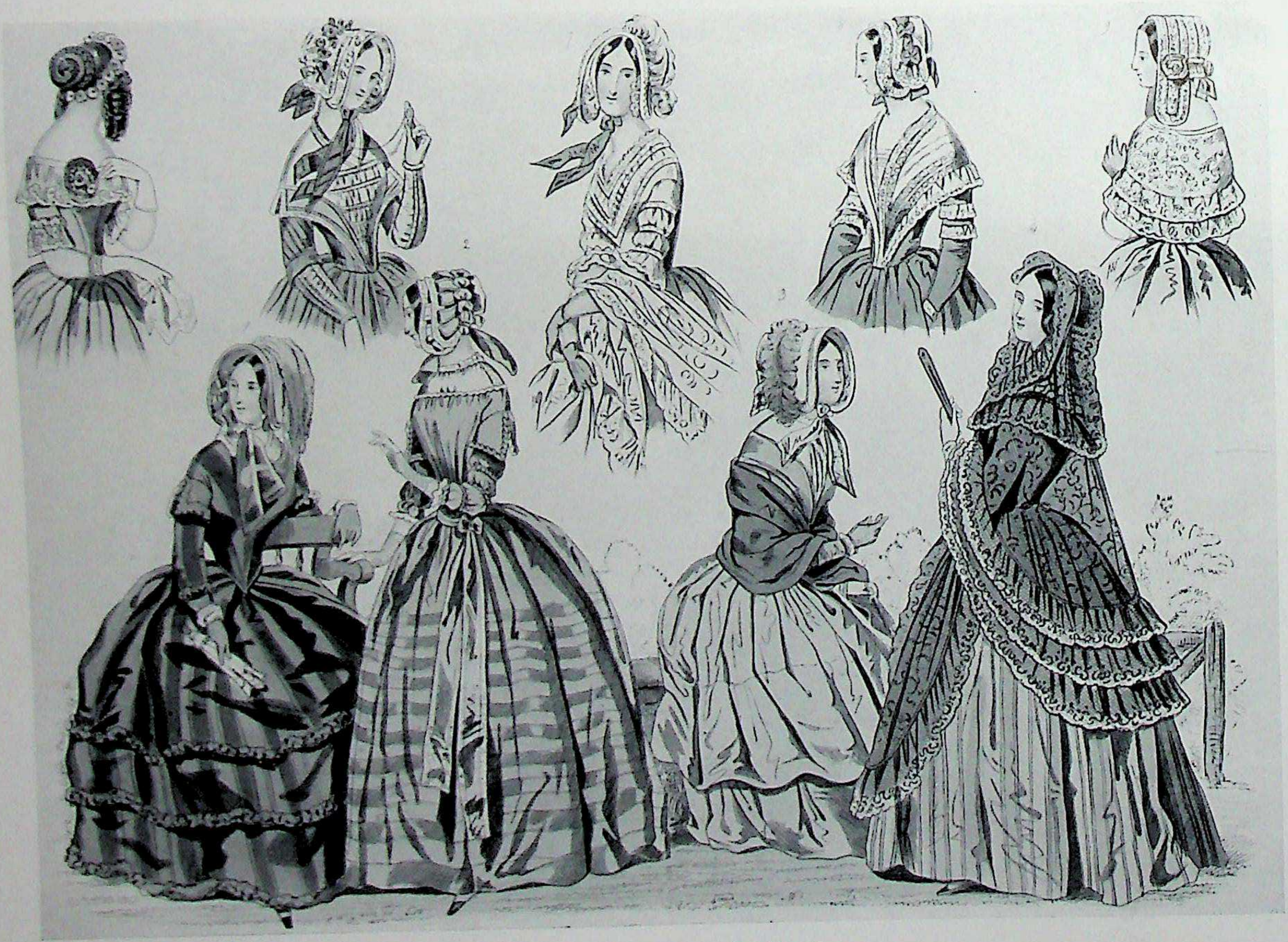

FIG. 44.—1844: Fashions for October.

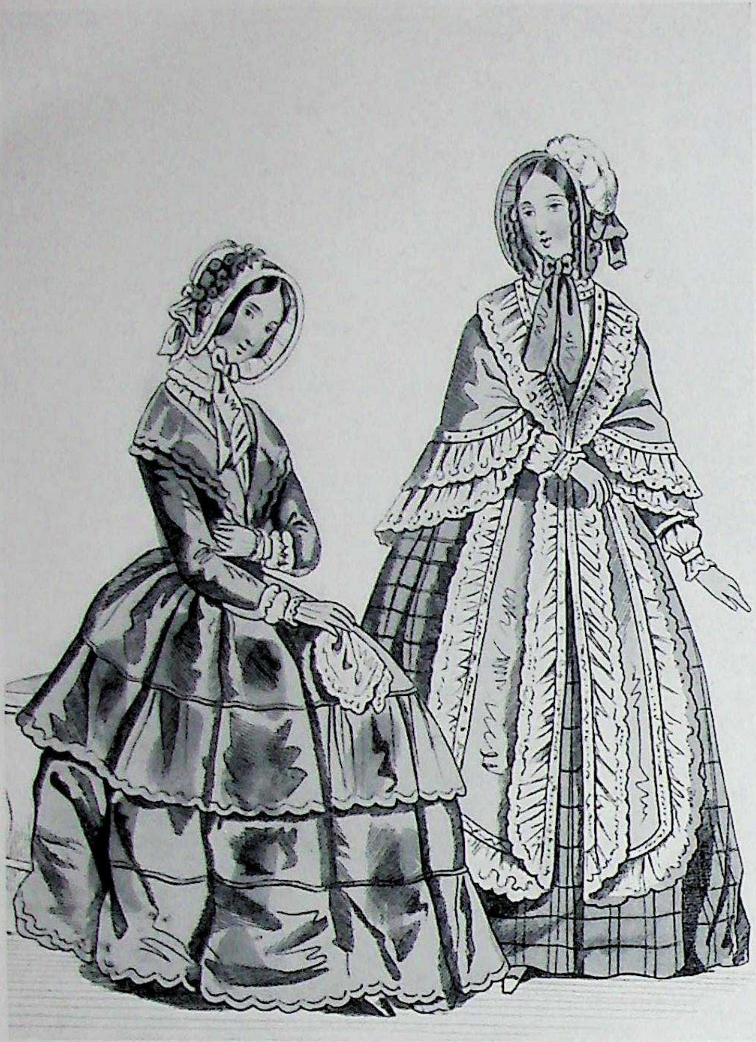

Fig. 45.—1845: Day dresses.

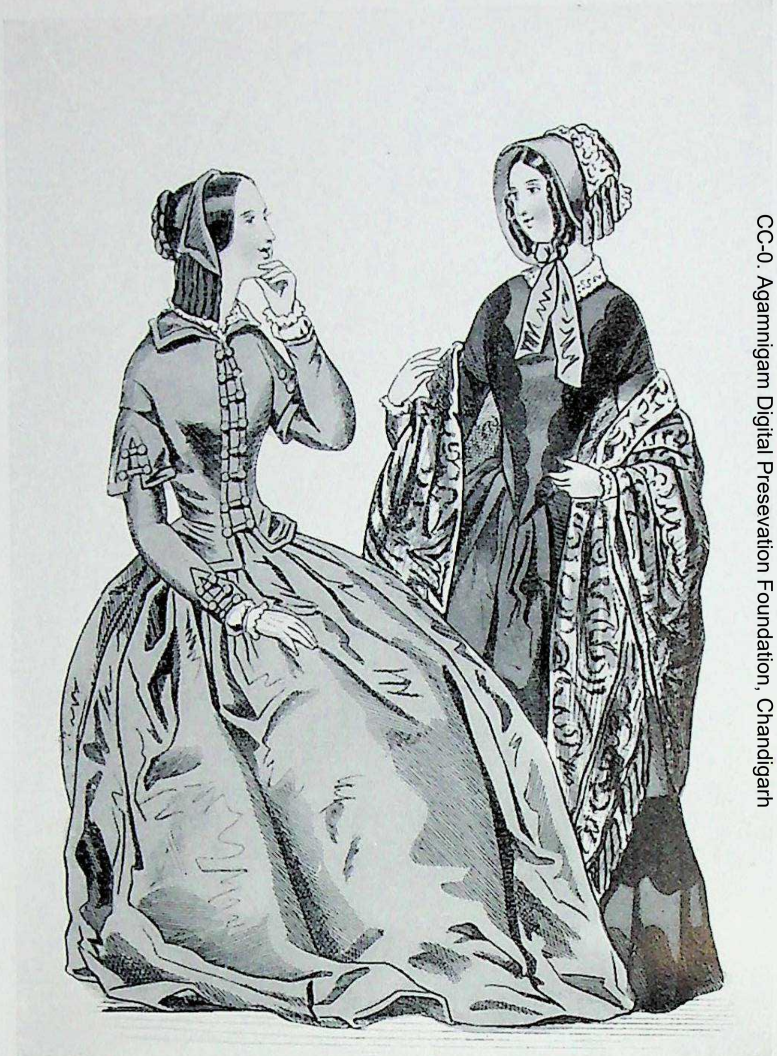

Fig. 46.—1846: Day dresses.

1847

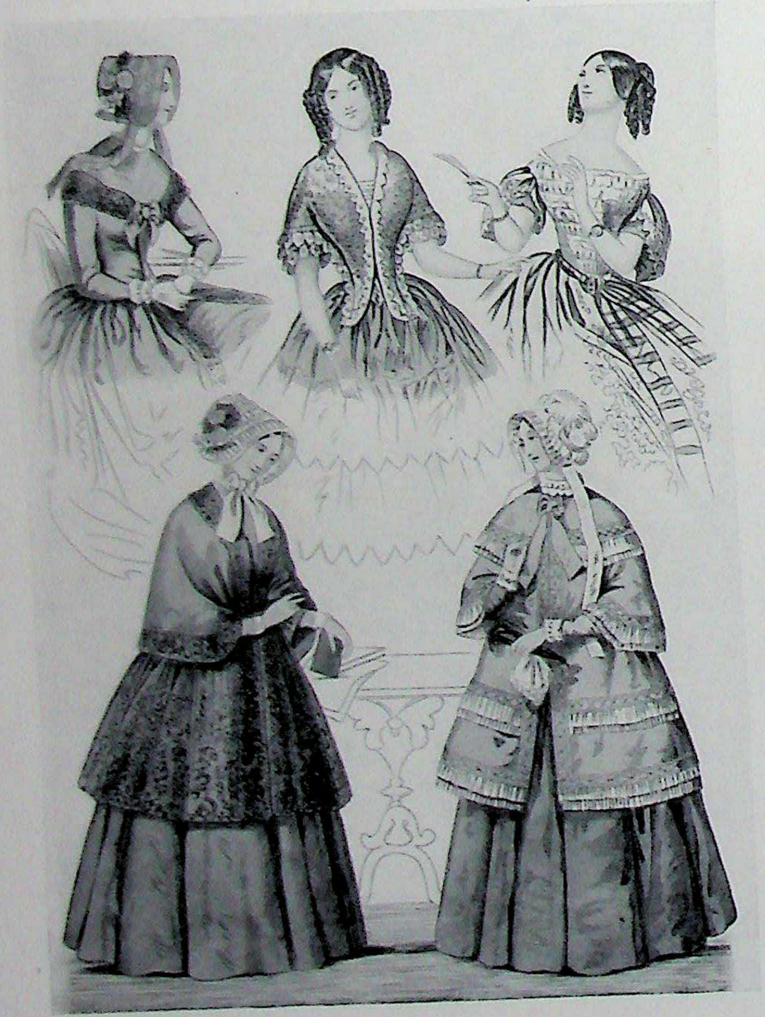

Fig. 47.—1847: Fashions for August.

1848

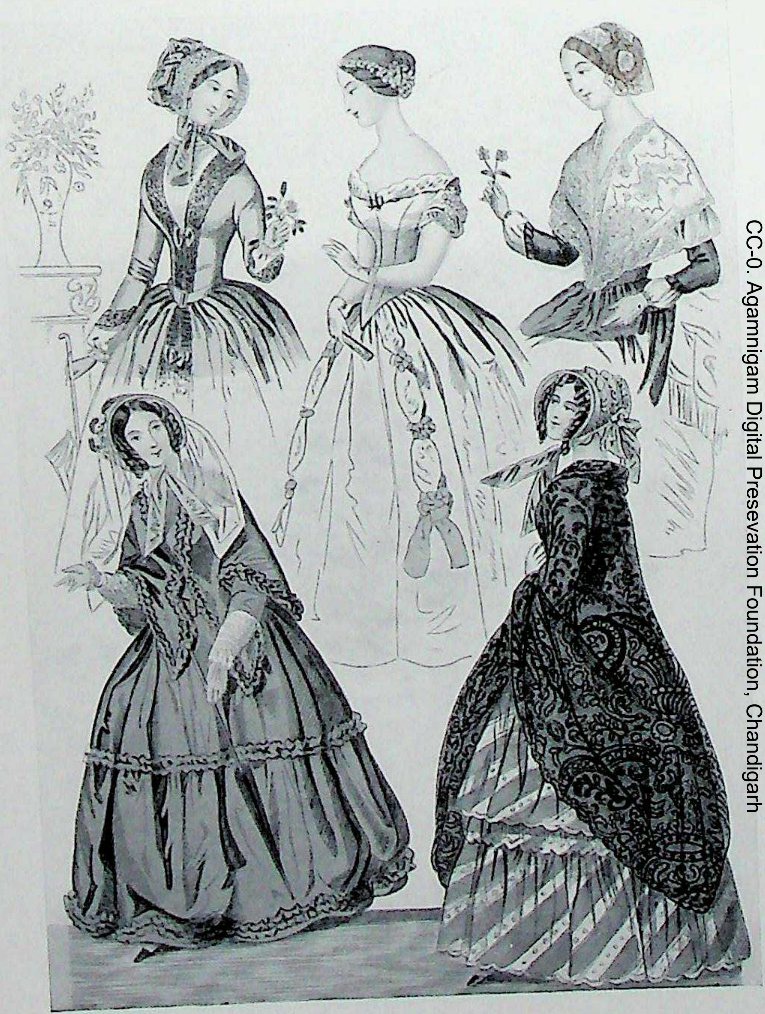

Fig. 48.—1848: Fashions for August.

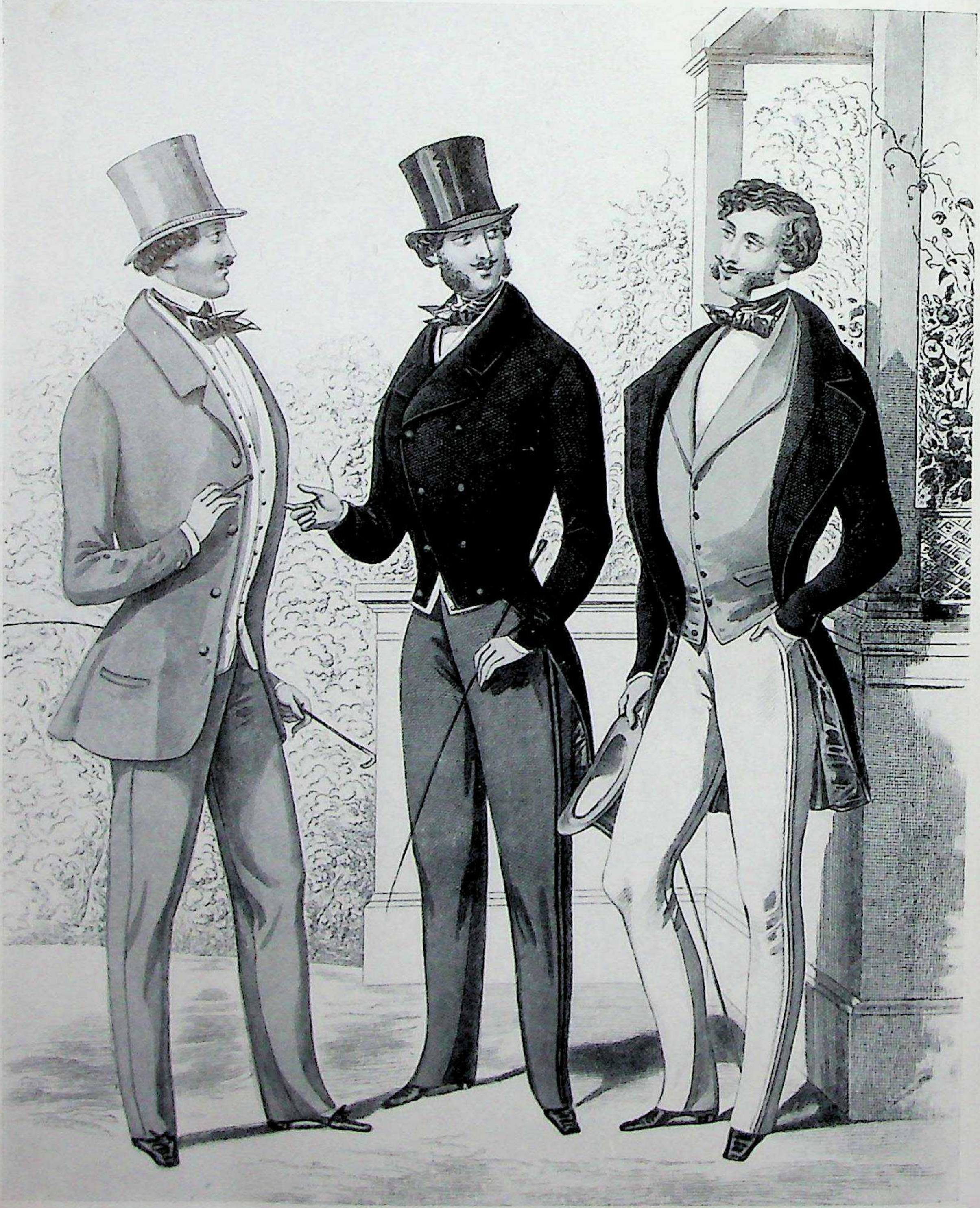

FIG. 49.—1849: Male fashions.

1850

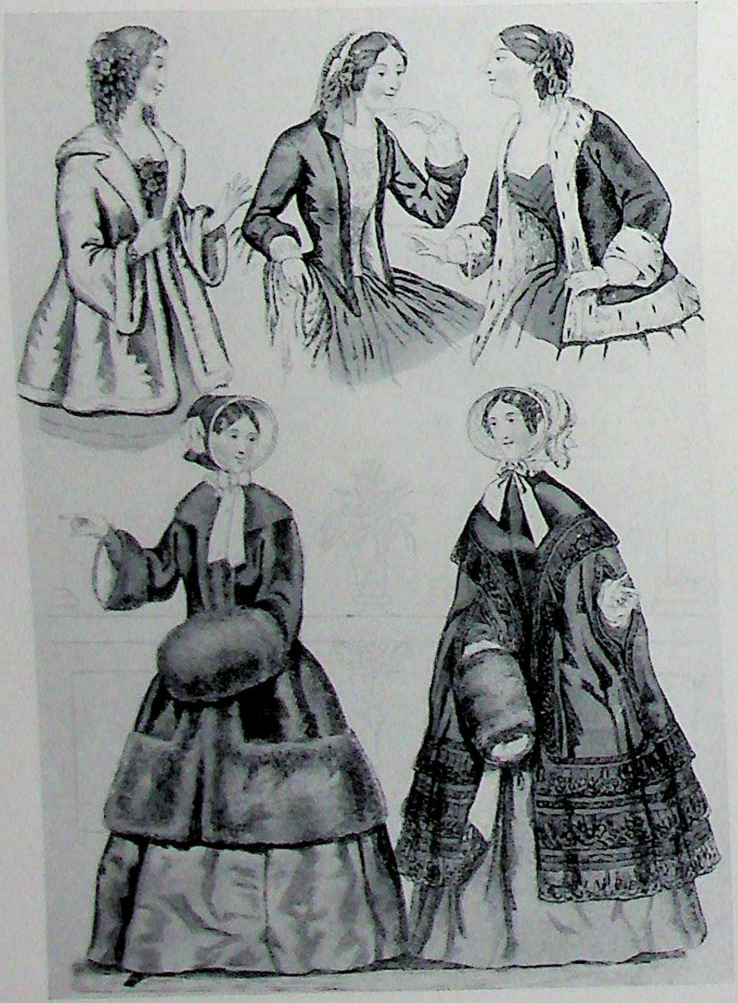

FIG. 50.—1850: Fashions for February.

1851

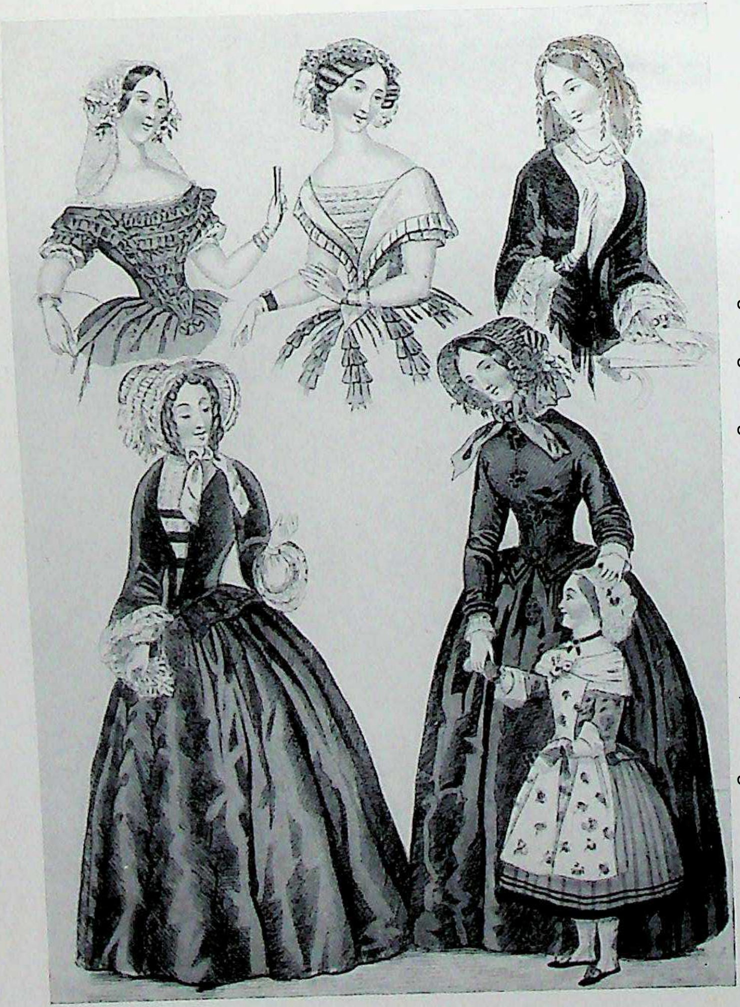

FIG. 51.—1851: Fashions for February.

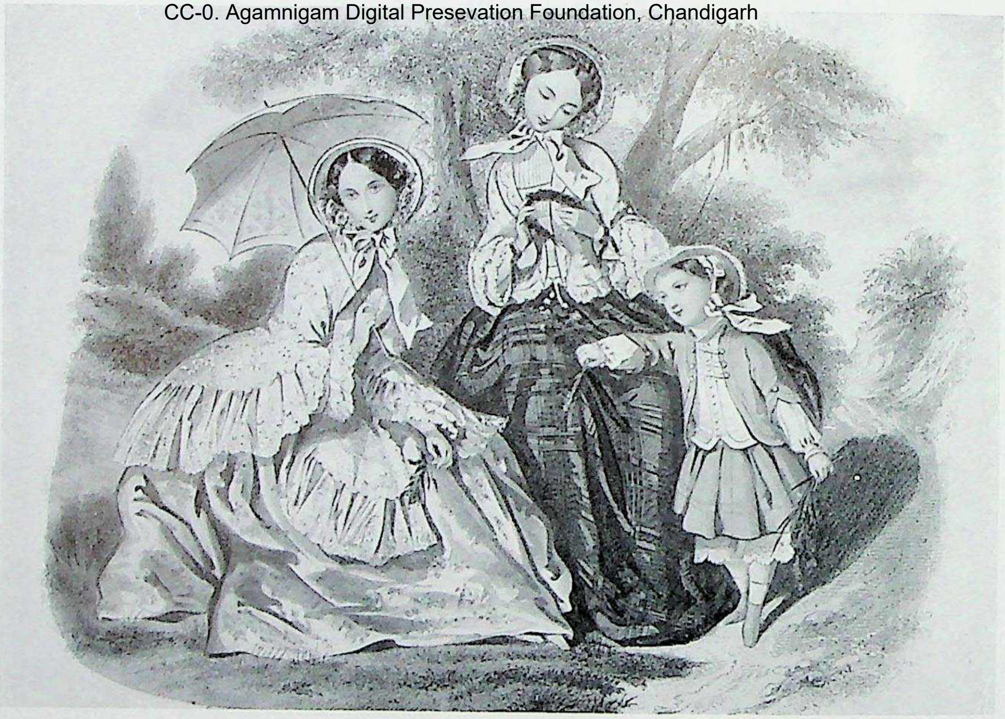

FIG. 52.—1852: Walking dresses.

1853

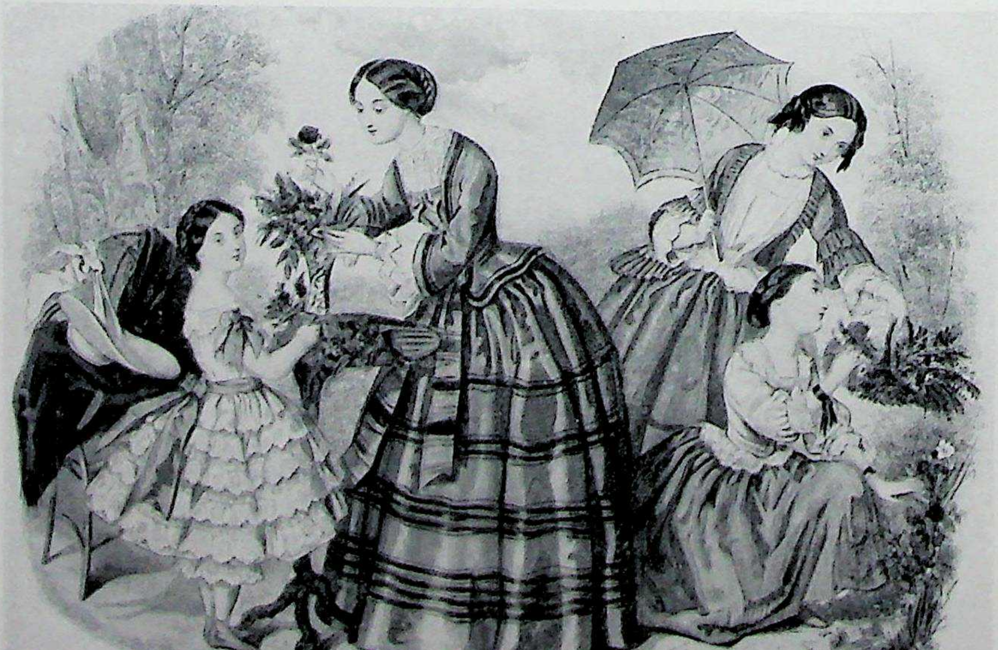

FIG. 53.—1853: Children's dresses.

1854

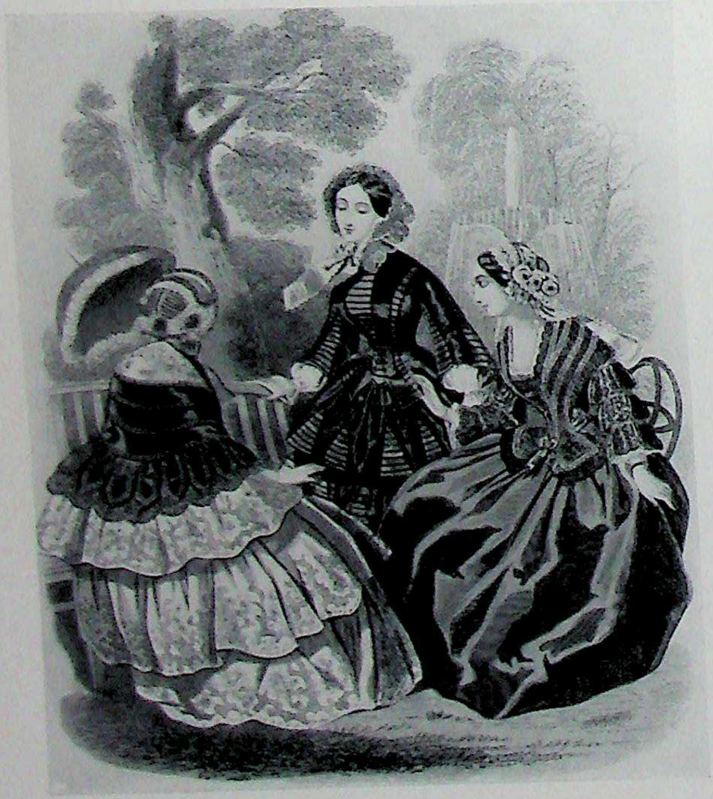

Fig. 54.—1854: Day dresses.

1855

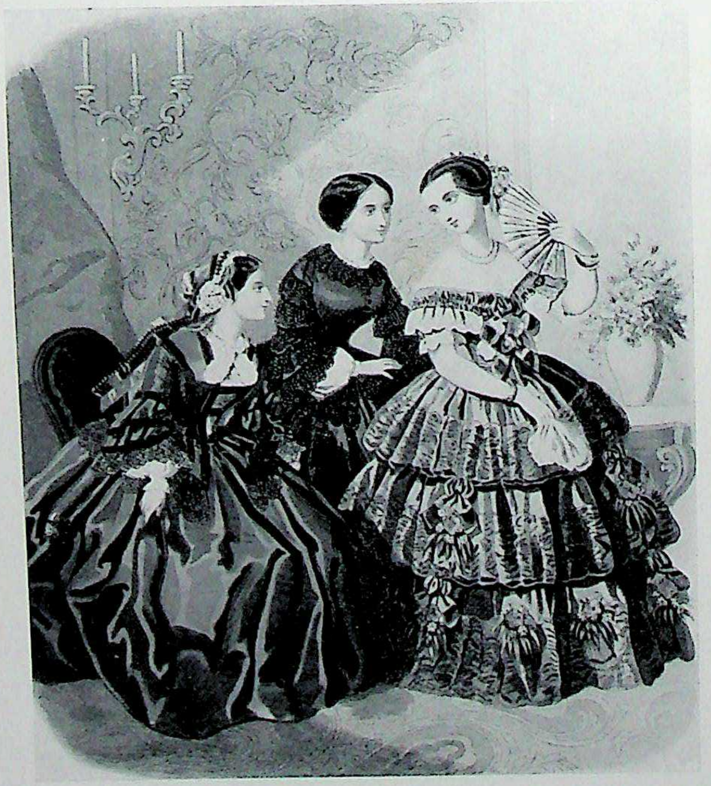

Fig. 55.—1855: Afternoon and Evening dresses.

1856

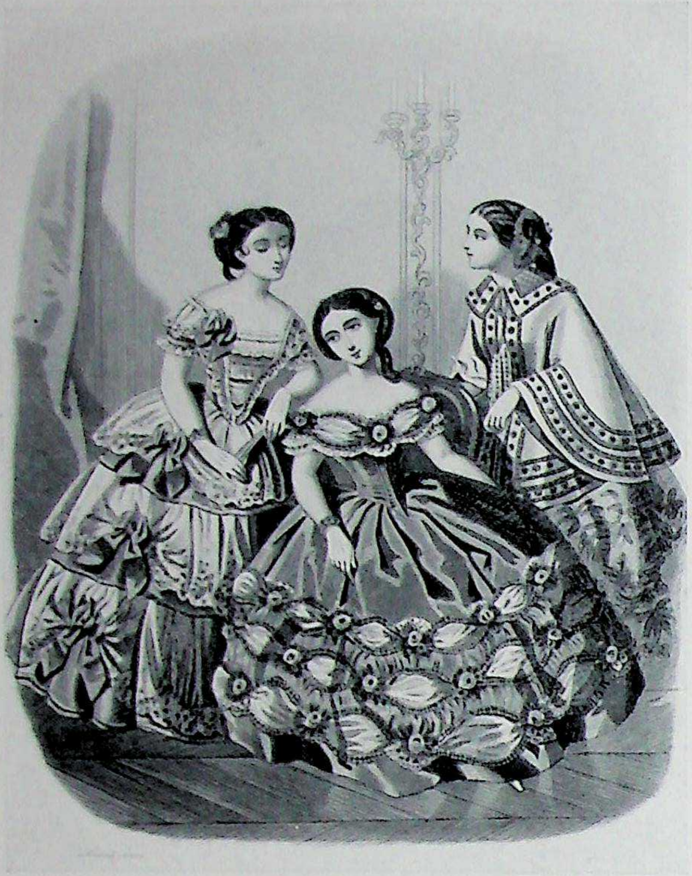

Fig. 56.—1856: Evening dresses and mantle.

1857

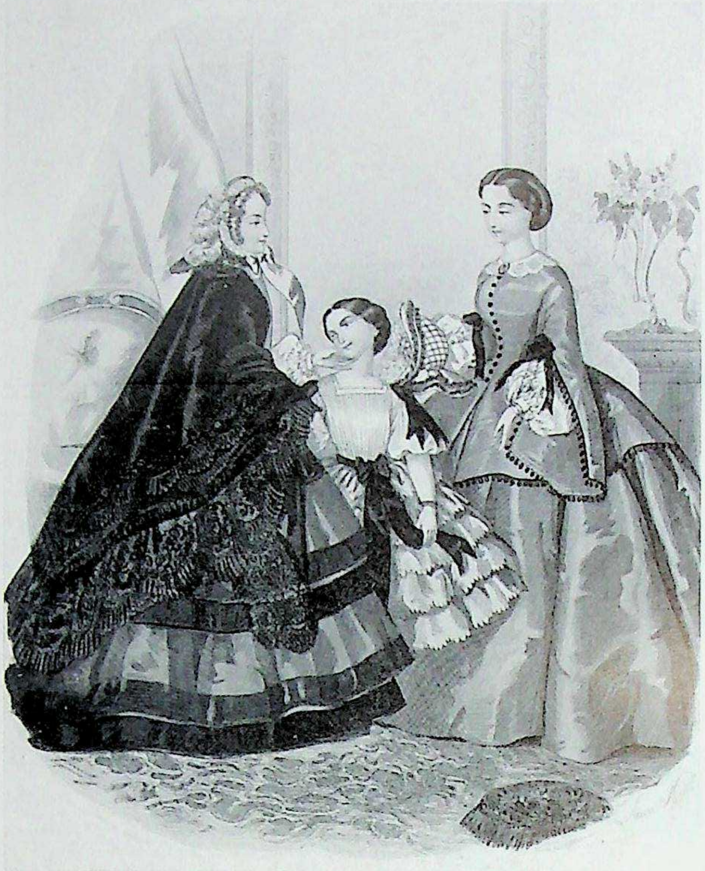

Fig. 57.—1857: House dress and visiting dress.

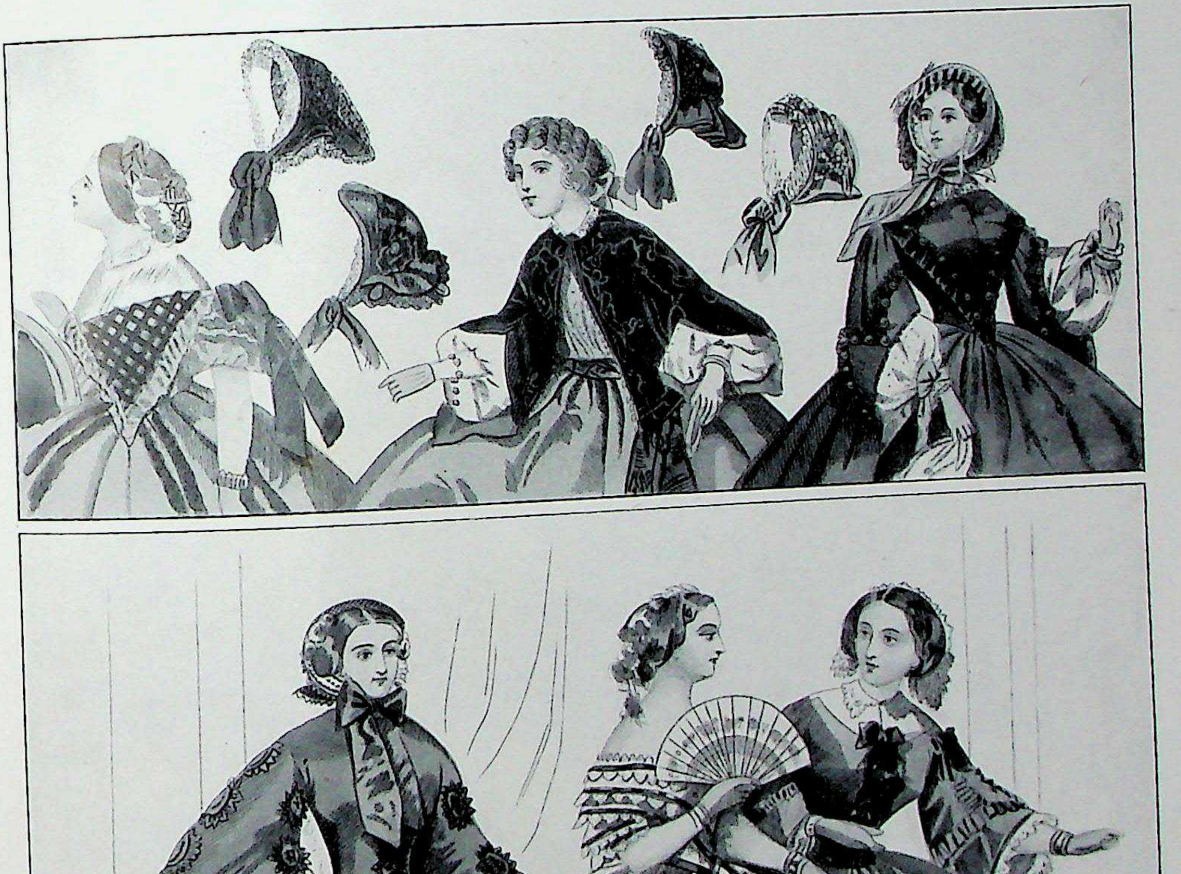

Fig. 58.—1859: Fashions for December.

1860

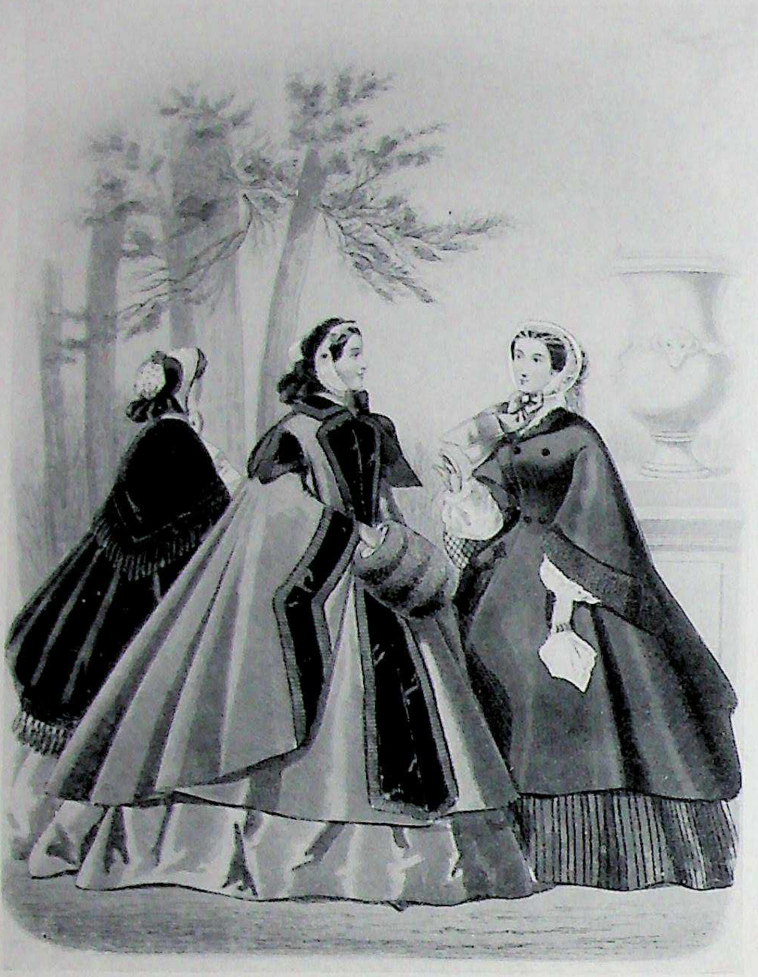

Fig. 59.—1860: Walking dresses.

1861

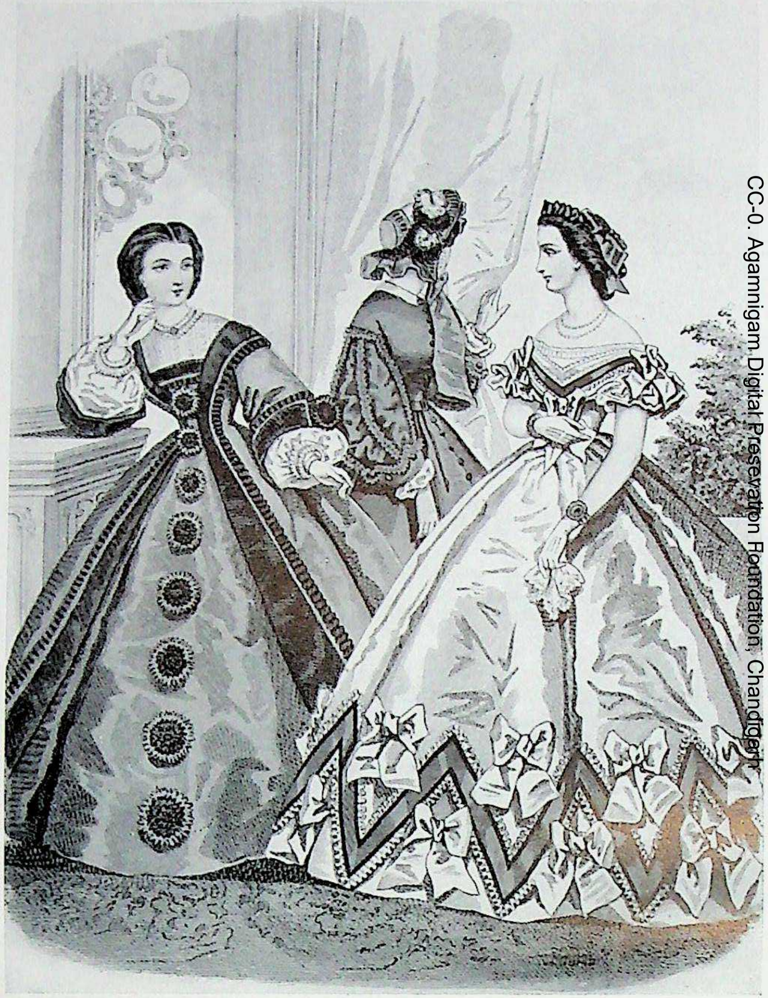

Fig. 60.—1861: Fashions for June.

1862

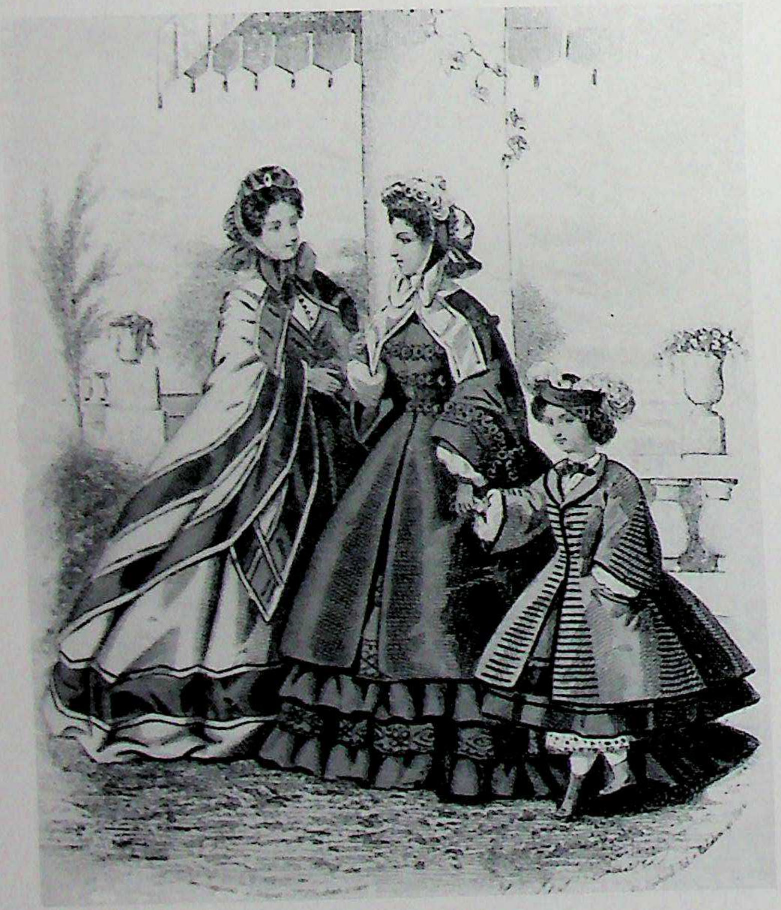

Fig. 61.—1862: Fashions for May.

1863

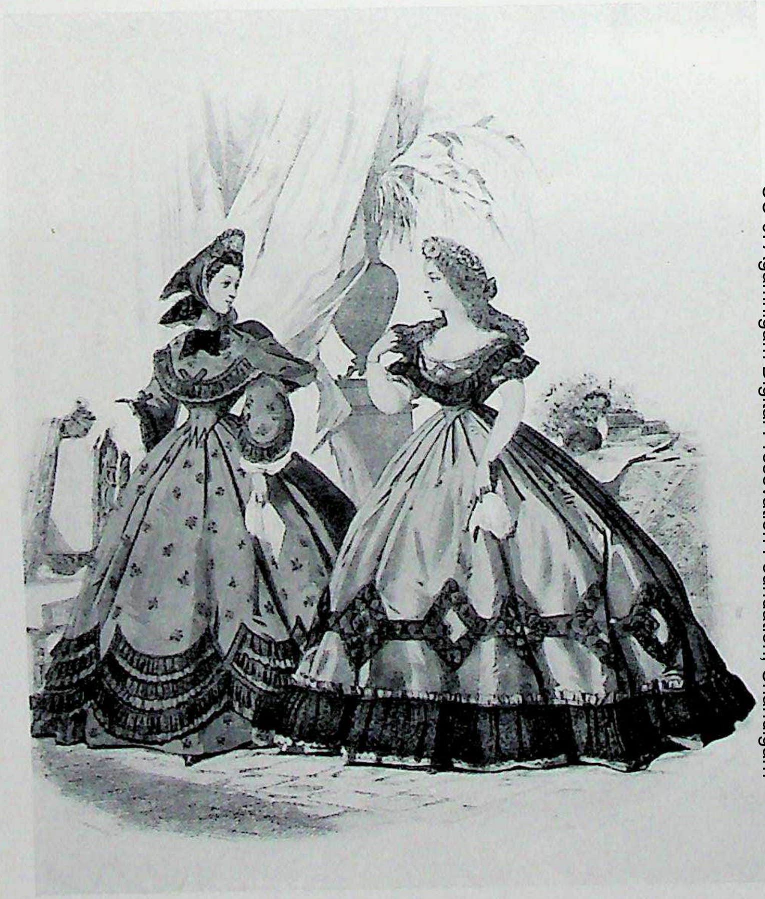

Fig. 62.—1863: Walking and evening dress.

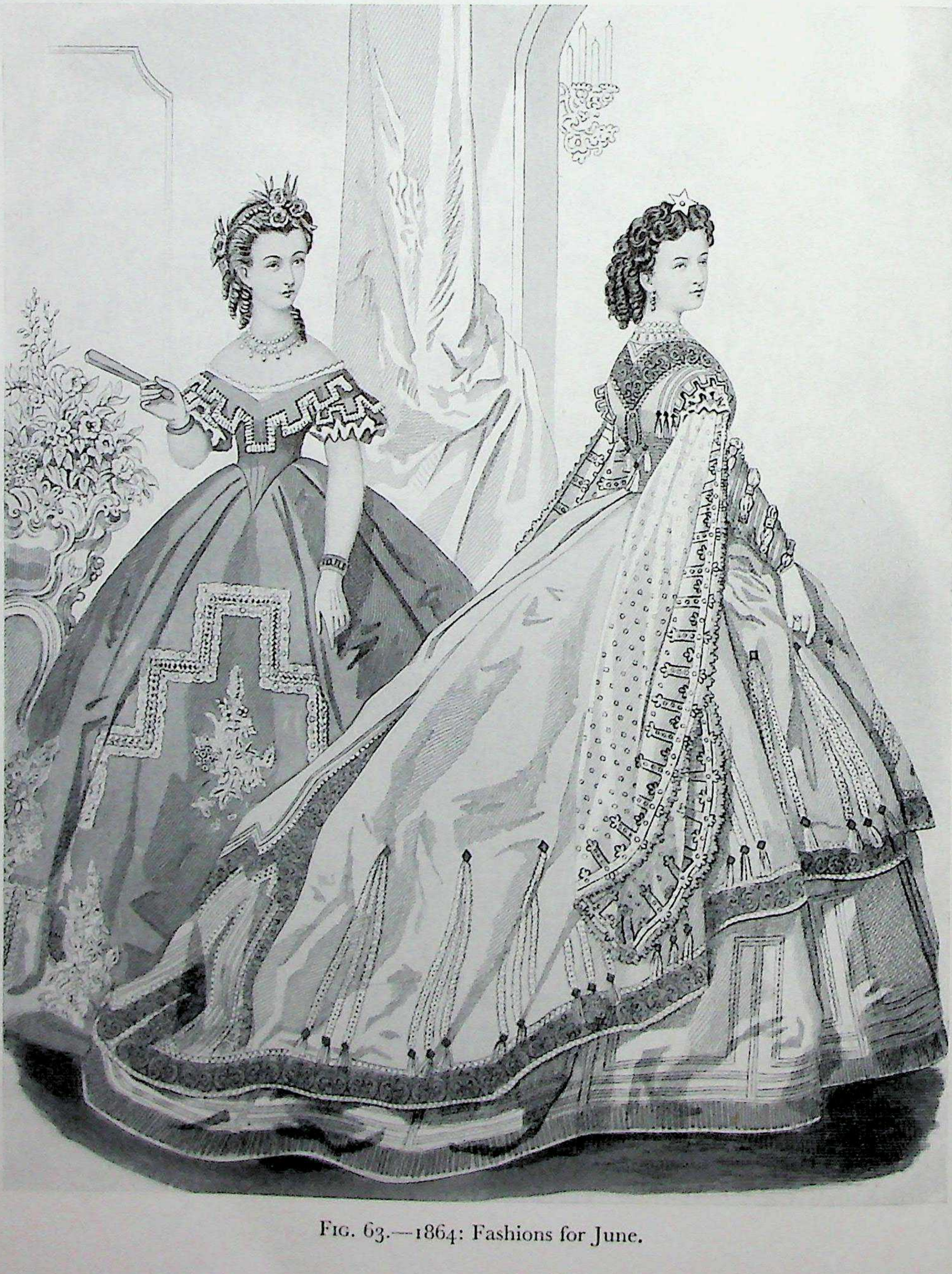

Fig. 63.—1864: Fashions for June.

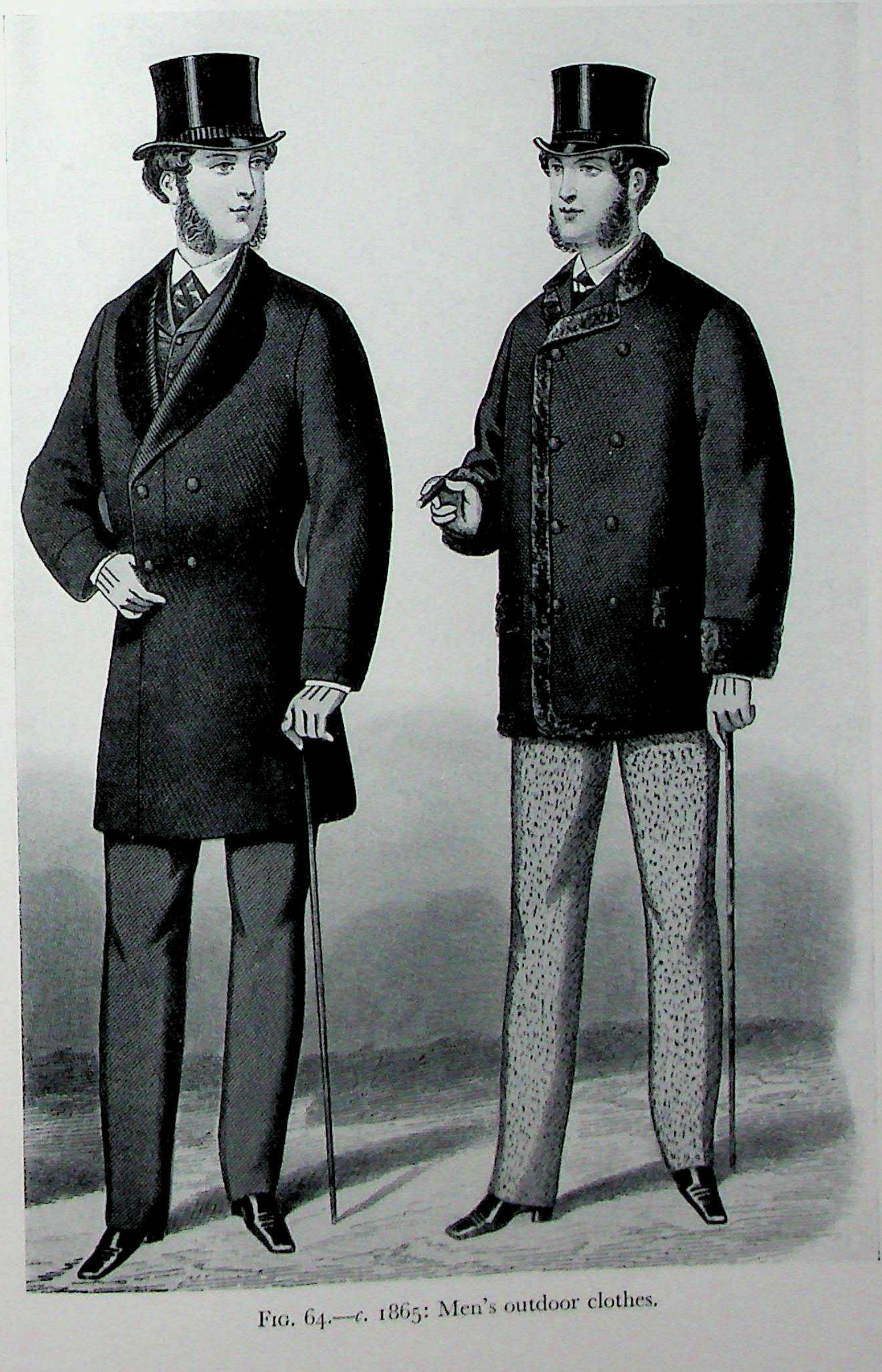

FIG. 64.—*c.* 1865: Men's outdoor clothes.

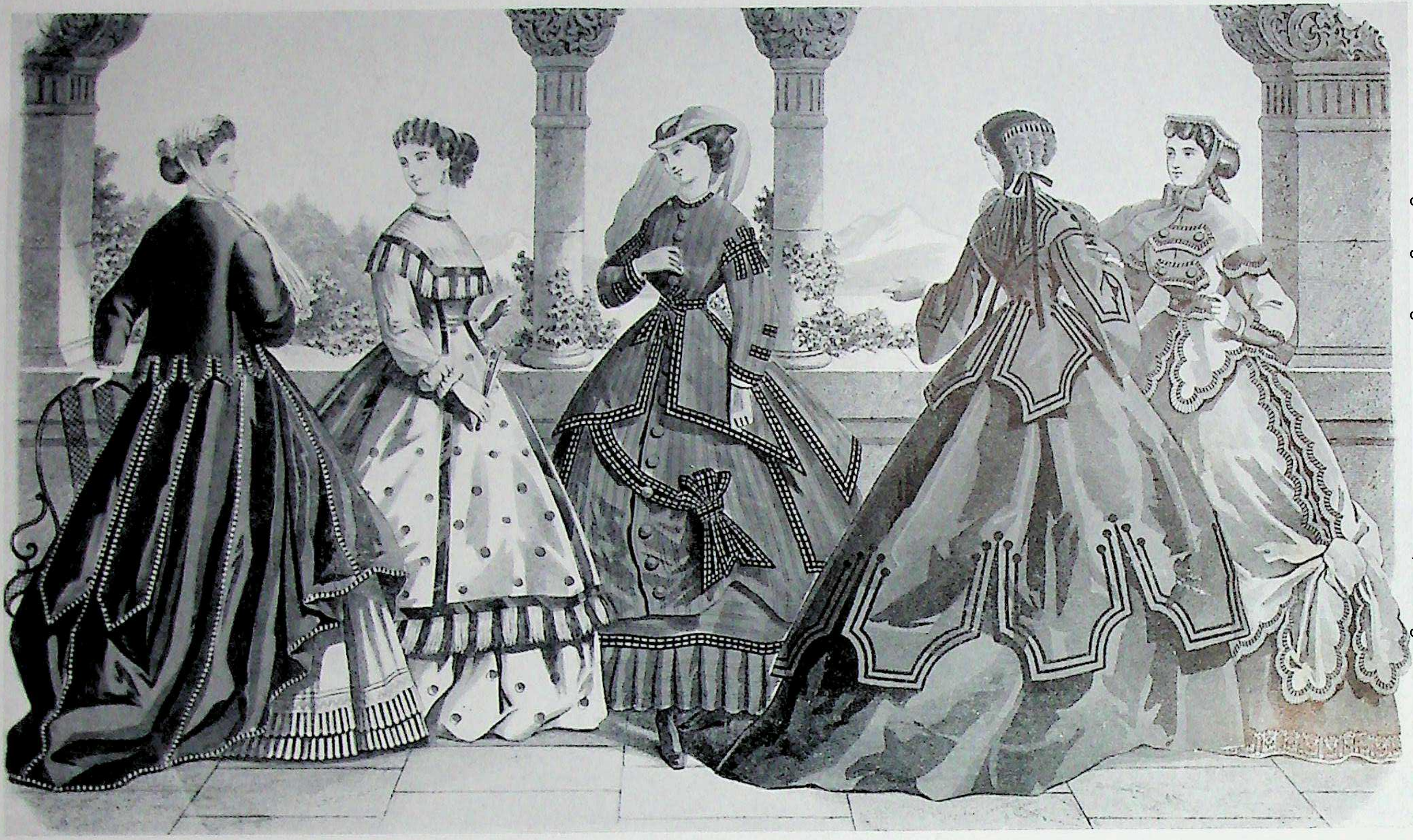

Fig. 65.—1866: Fashions for December.

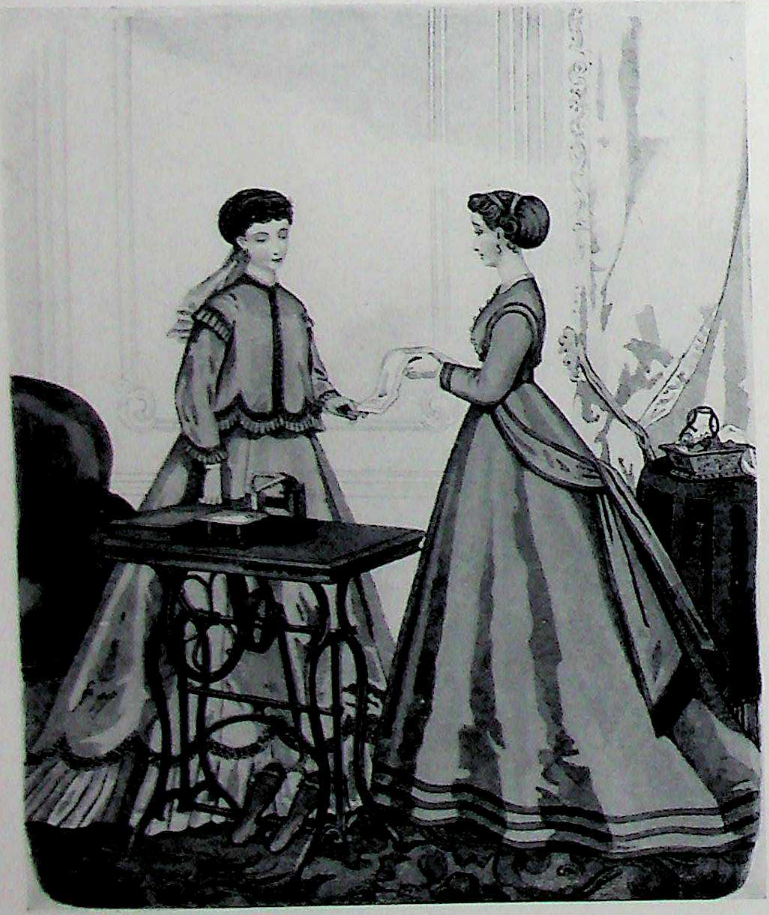

Fig. 66.—1867: House dresses.

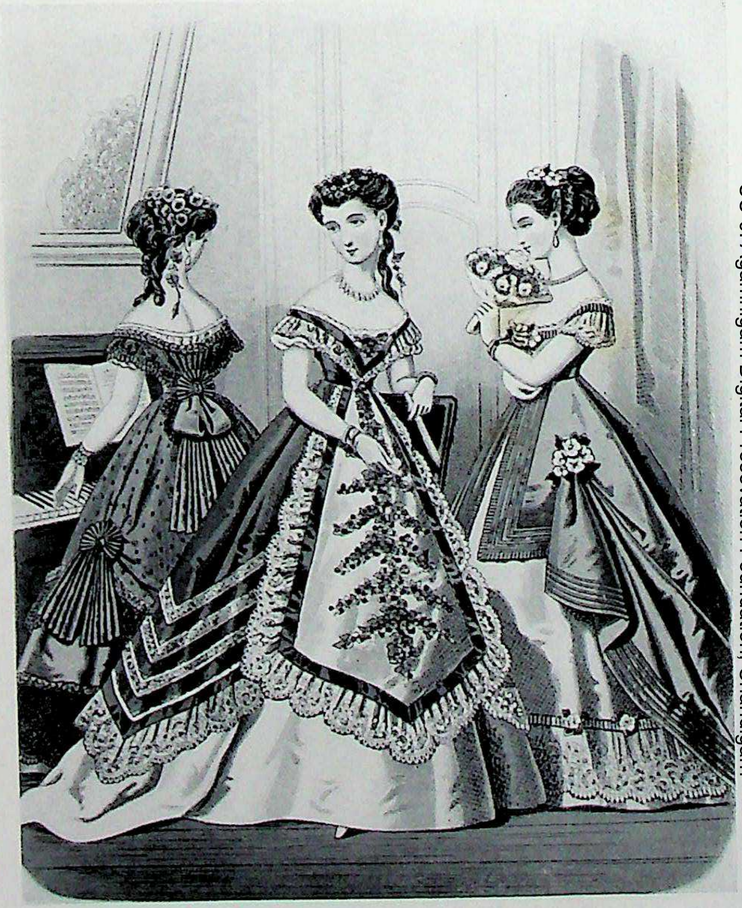

Fig. 67.—1868: Evening dresses.

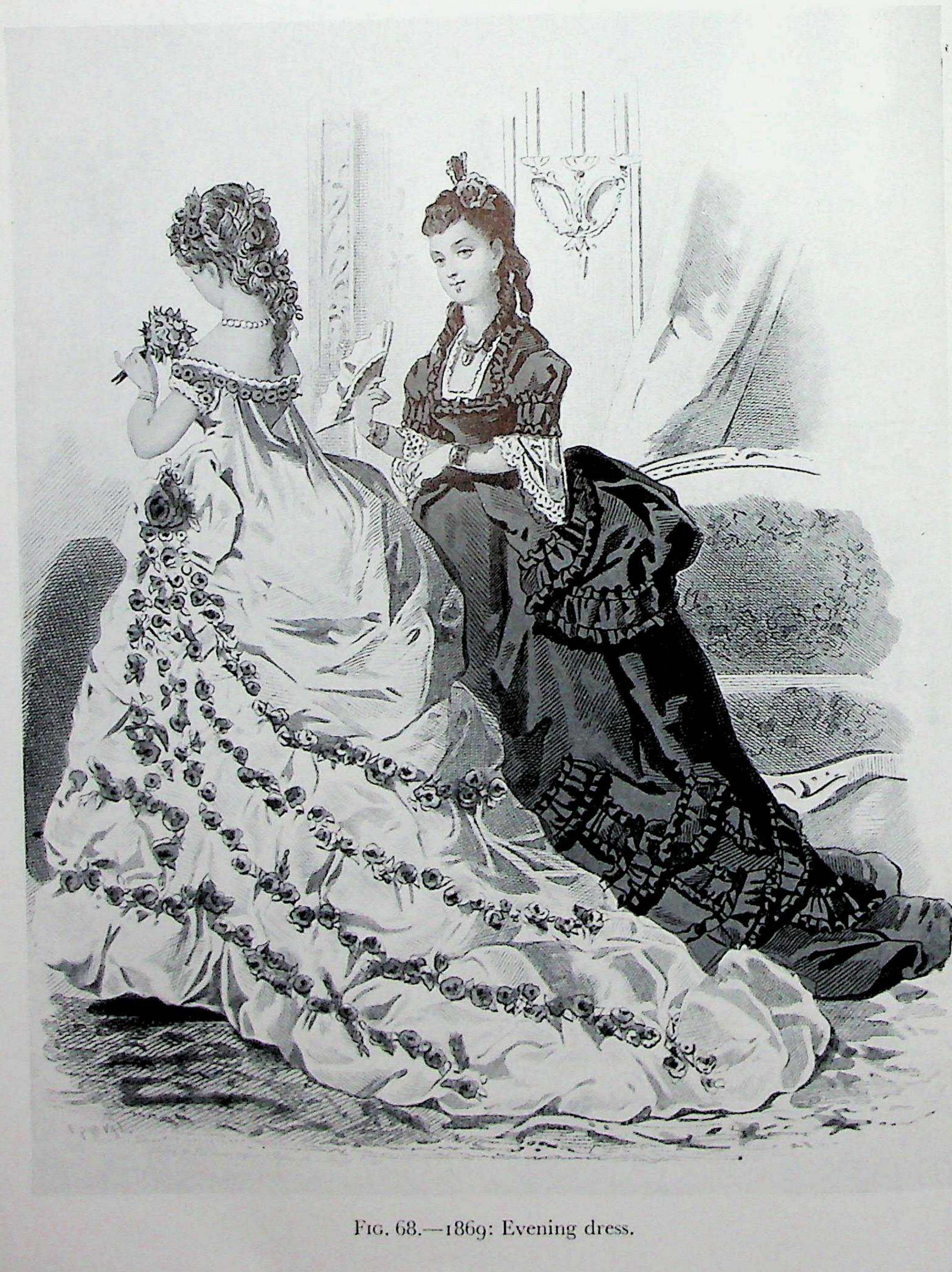

FIG. 68.—1869: Evening dress.

1870

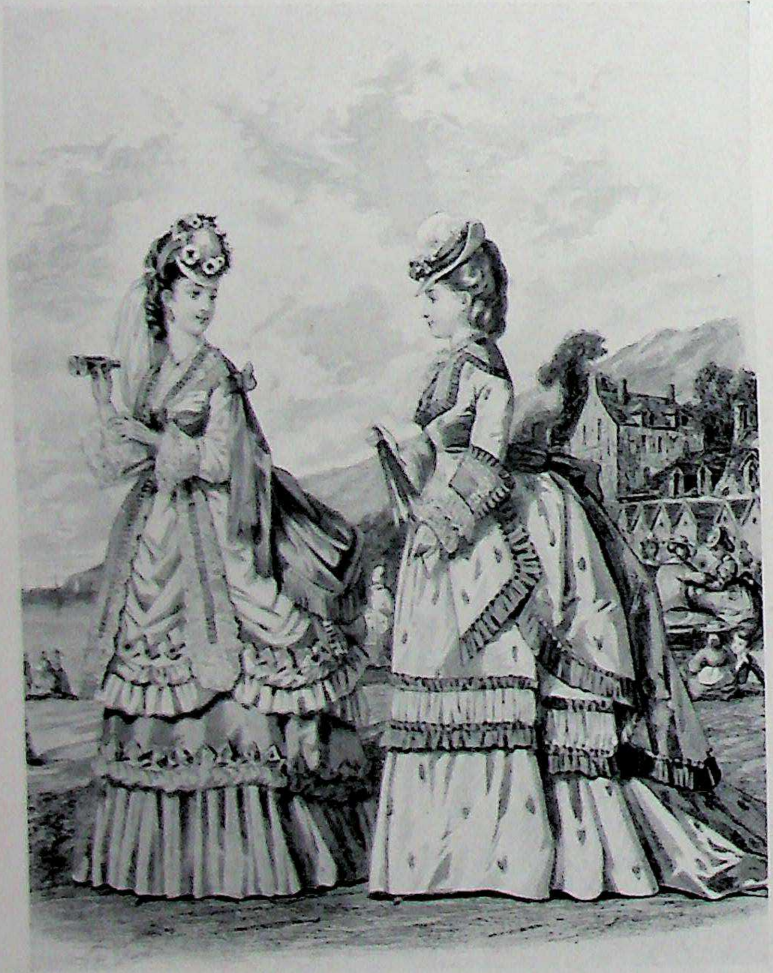

Fig. 69.—1870: Seaside dresses.

1871

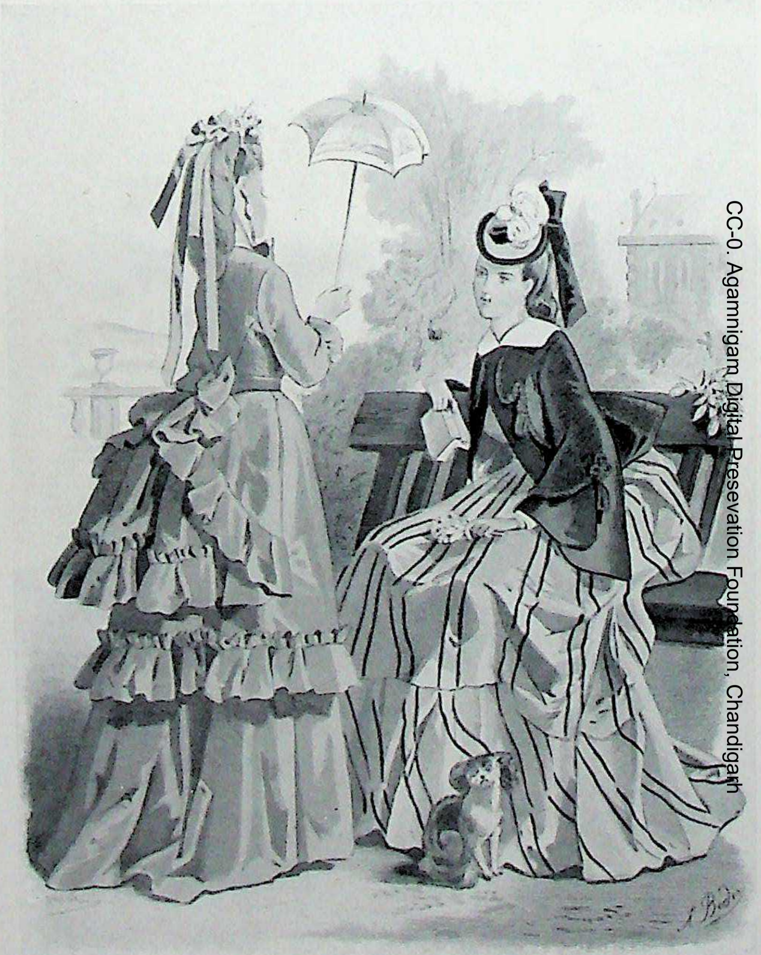

Fig. 70.—1871: Walking dresses.

1872

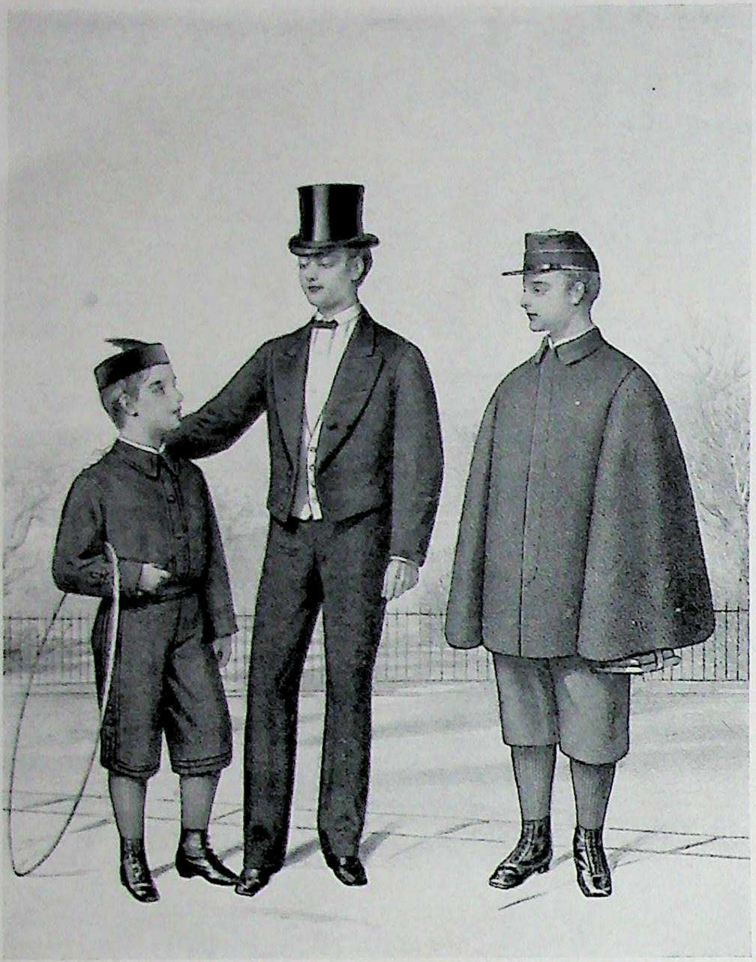

FIG. 71.—1872: Boys' costume.

1873

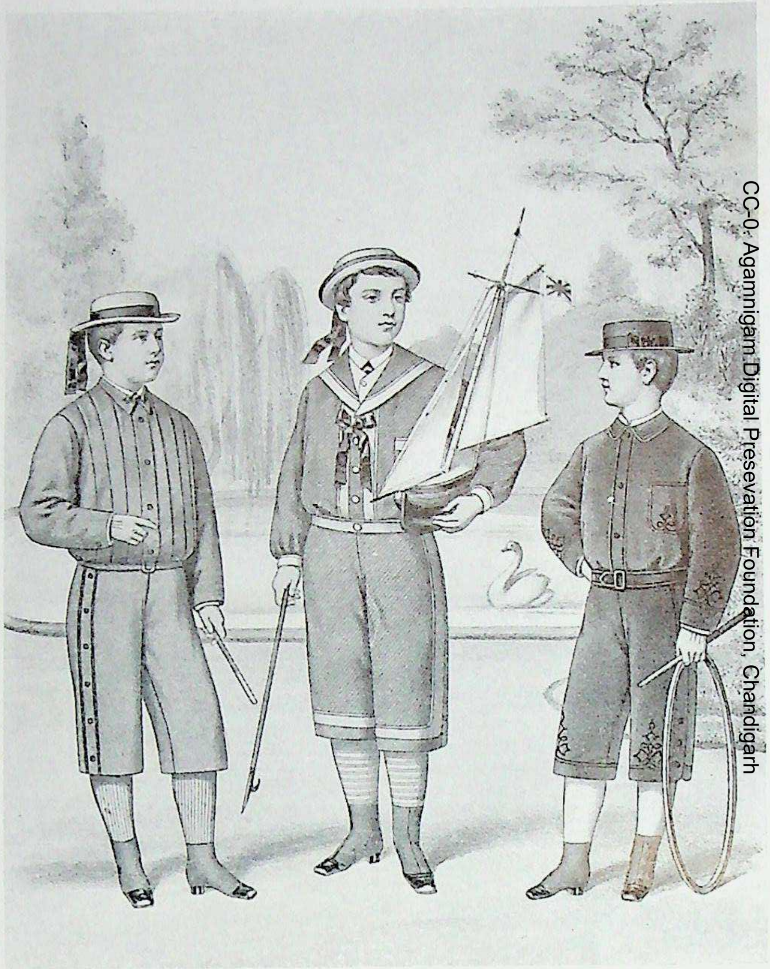

FIG. 72.—1873: Boys' costume.

1874

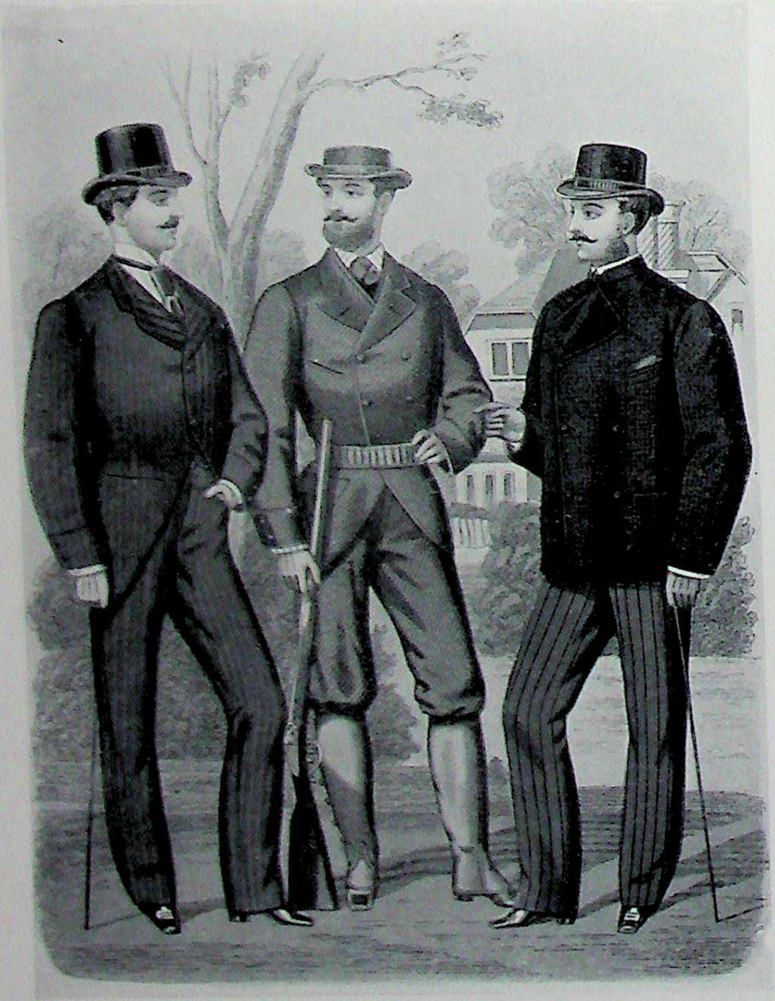

Fig. 73.—1874: Male costume.

1875

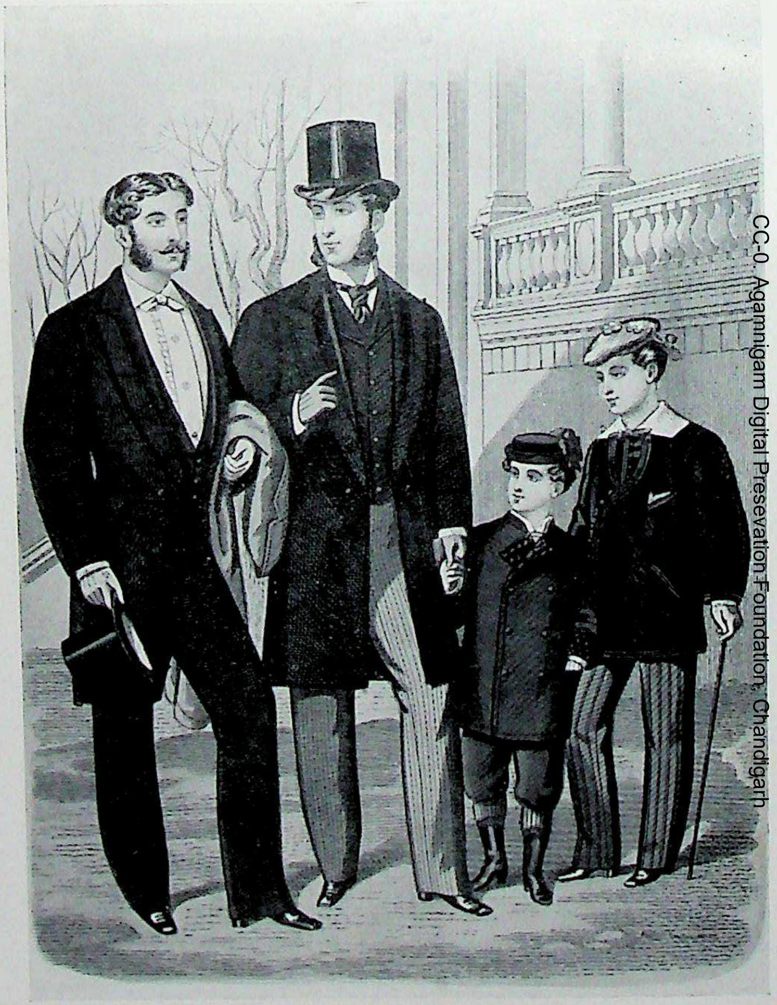

Fig. 74.—1875: Male costume.

1876

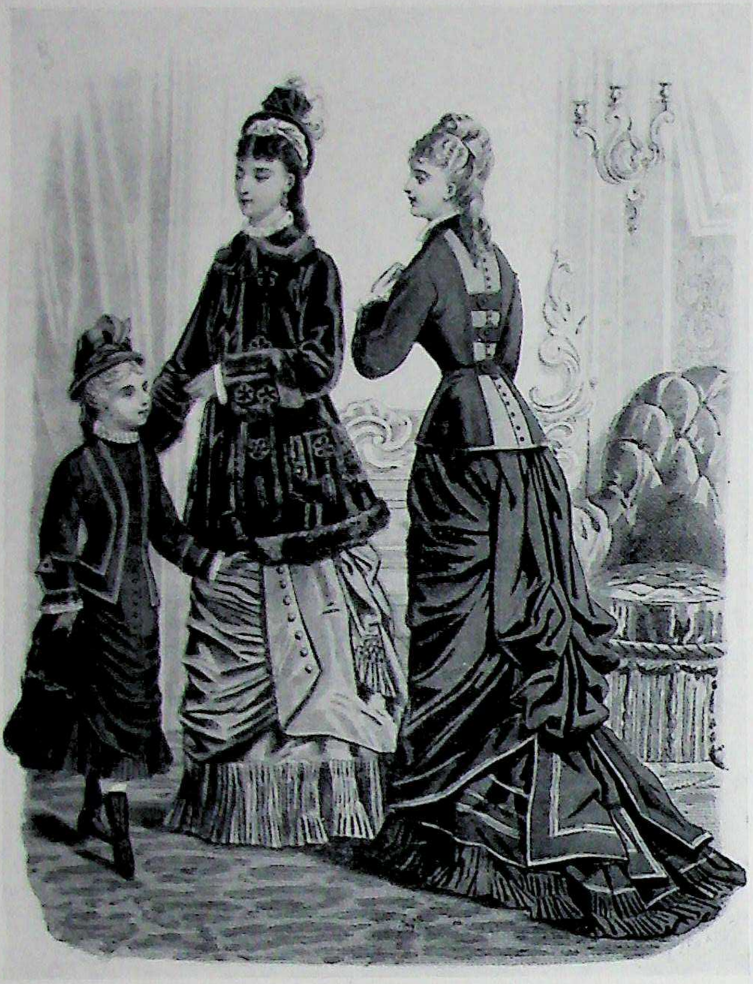

FIG. 75.—1876: Female costume.

1877

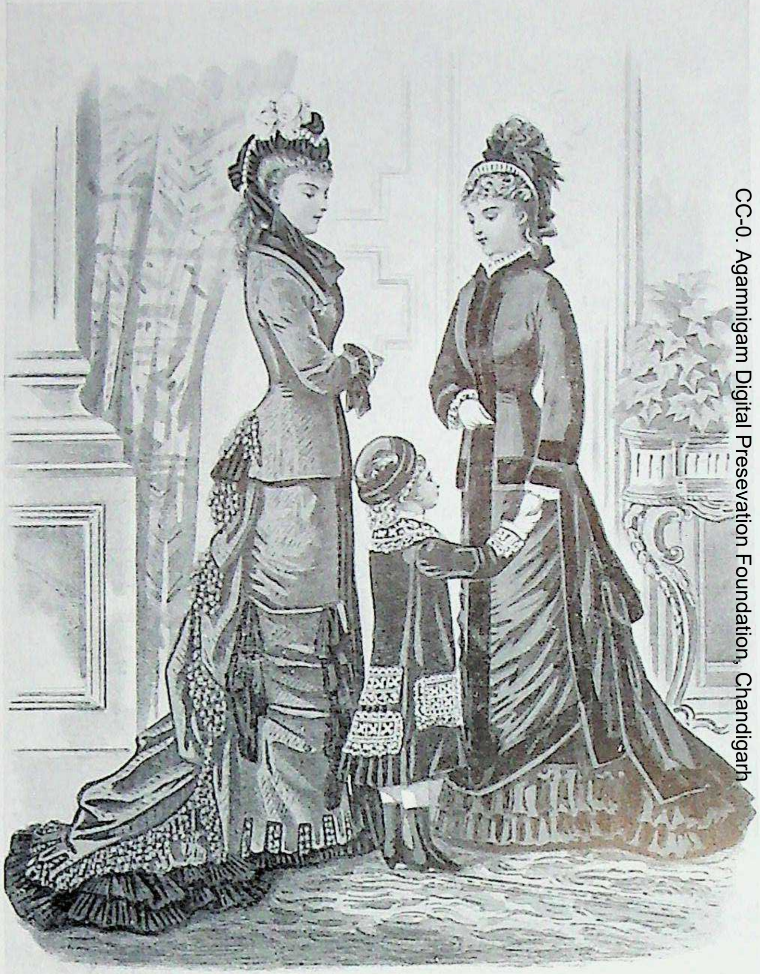

FIG. 76.—1877: Female costume.

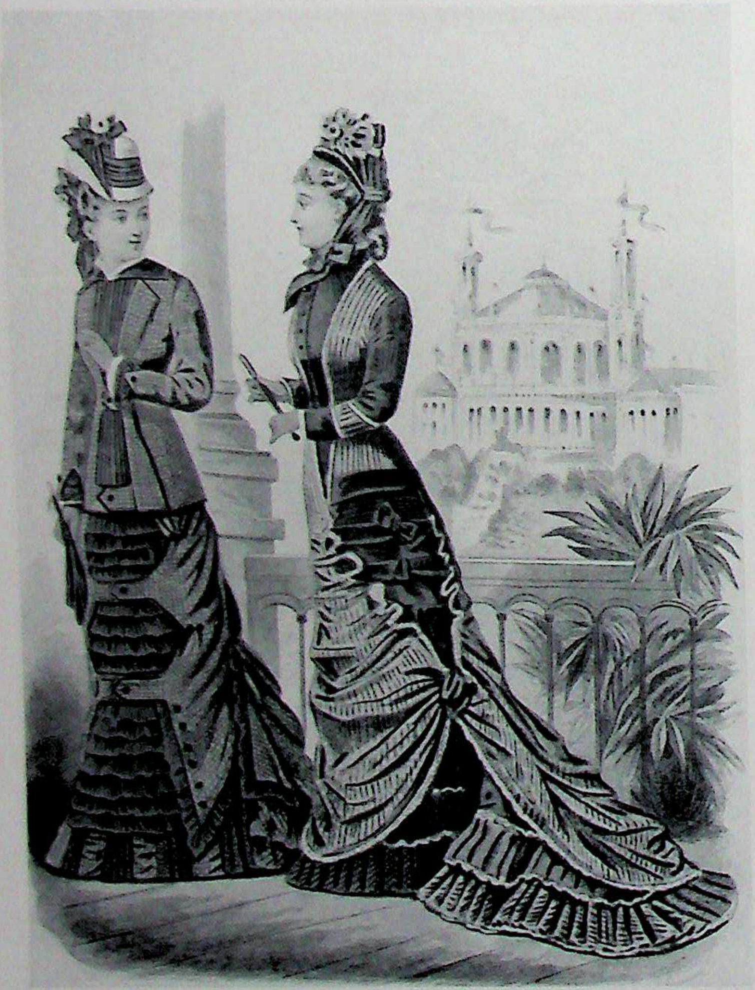

FIG. 77.—1878: Female costume.

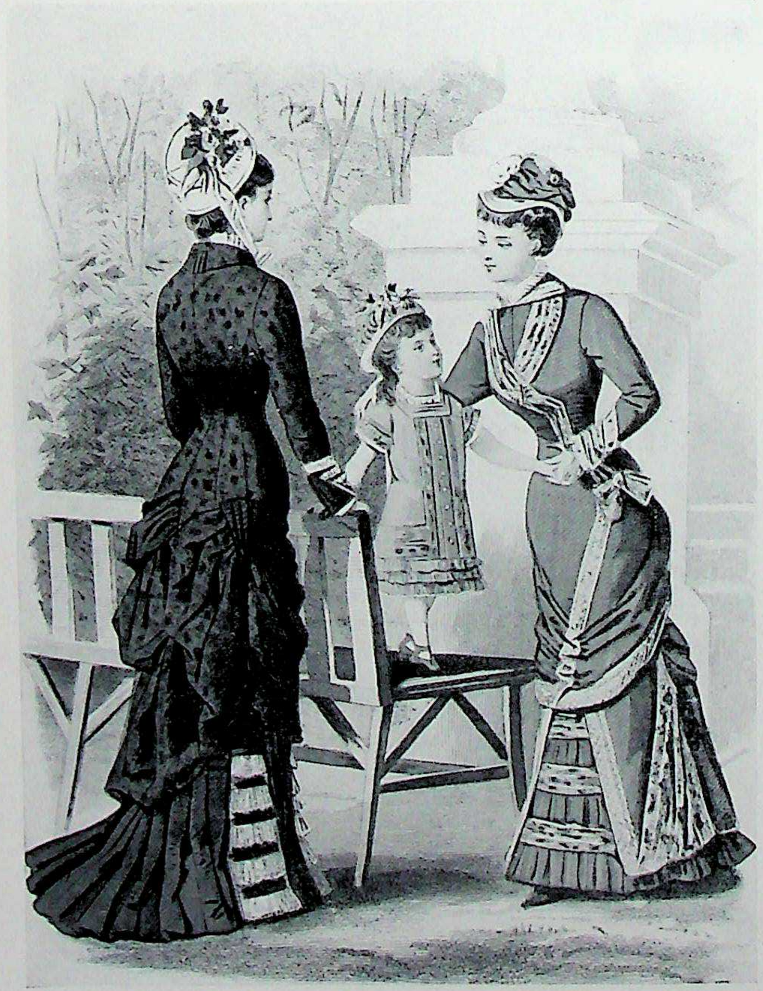

FIG. 78.—1879: Female costume.

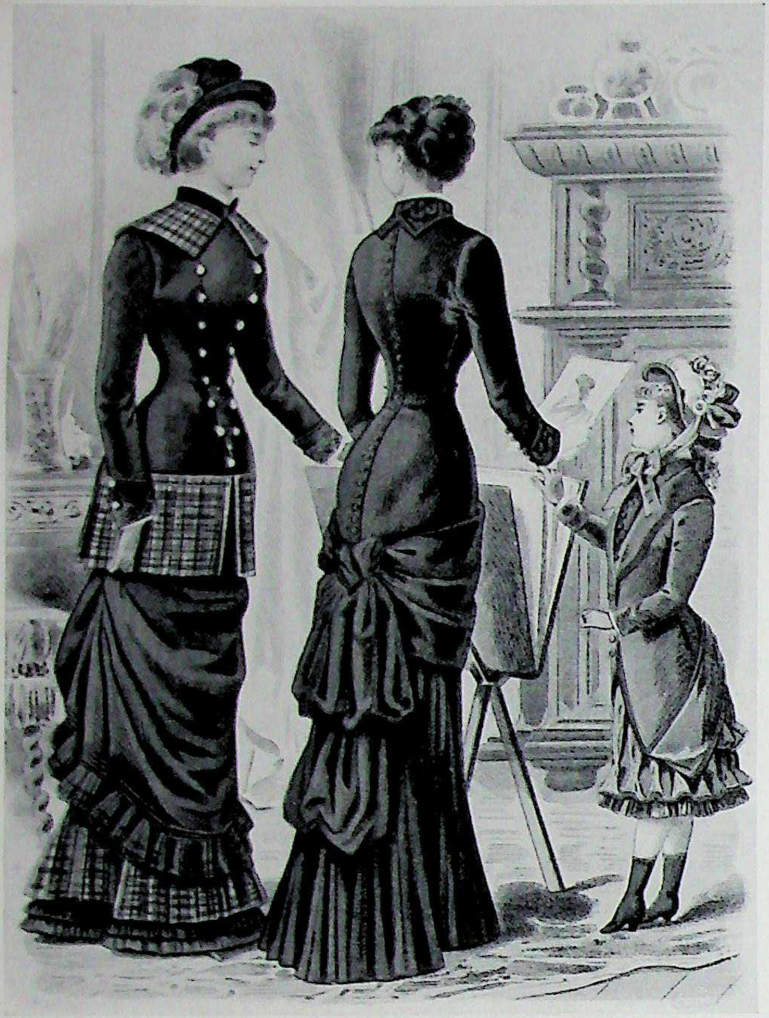

Fig. 79.—1880: Female costume.

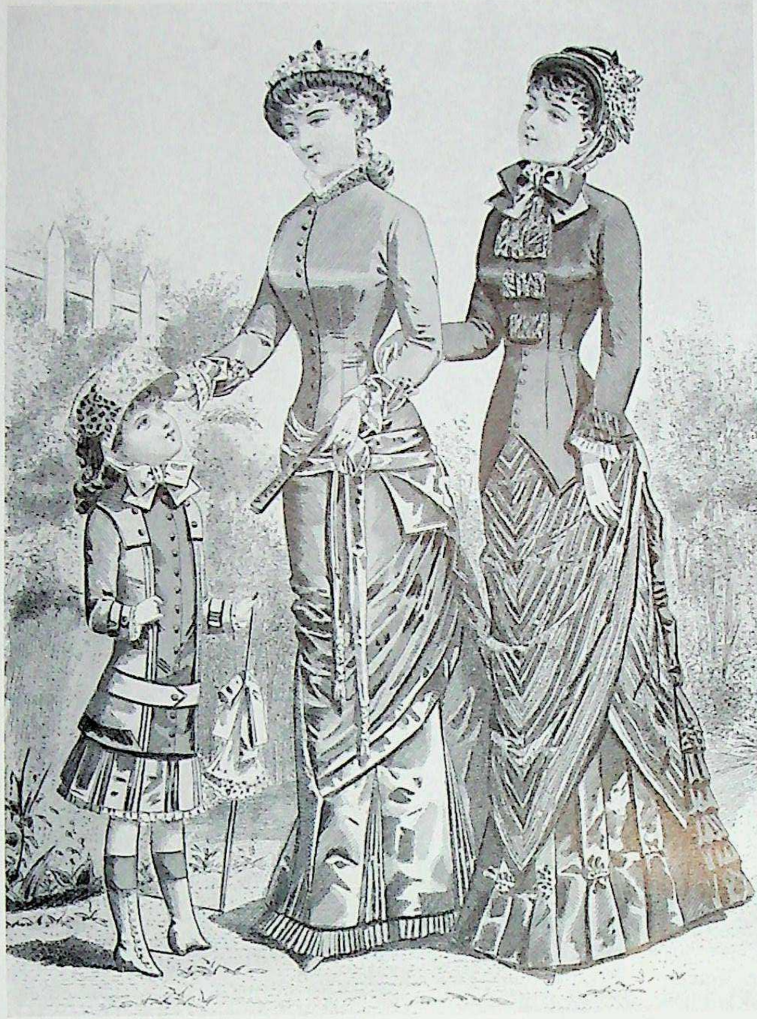

Fig. 80.—1881: Female costume.

1882

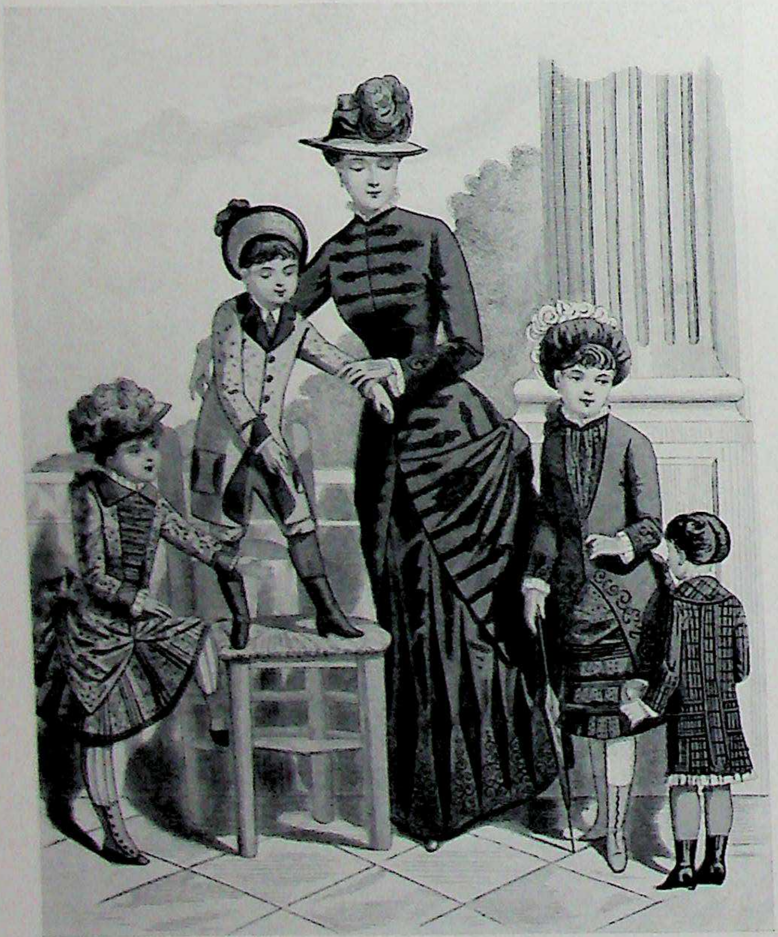

FIG. 81.—1882: Ladies' and children's costume.

1883

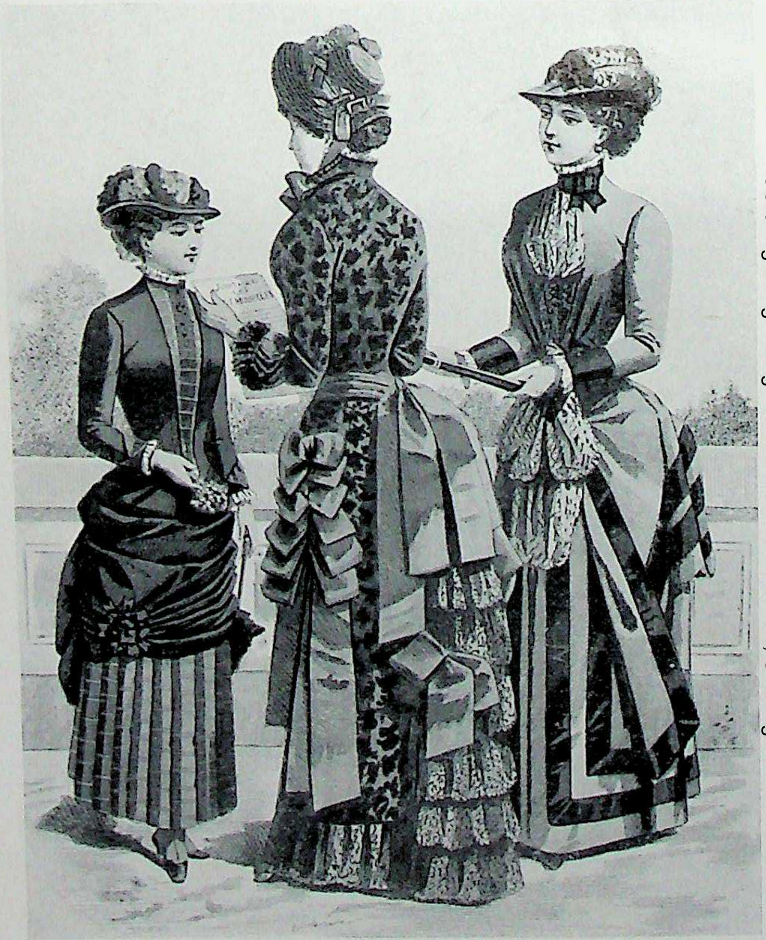

FIG. 82.—1883: Female costume.

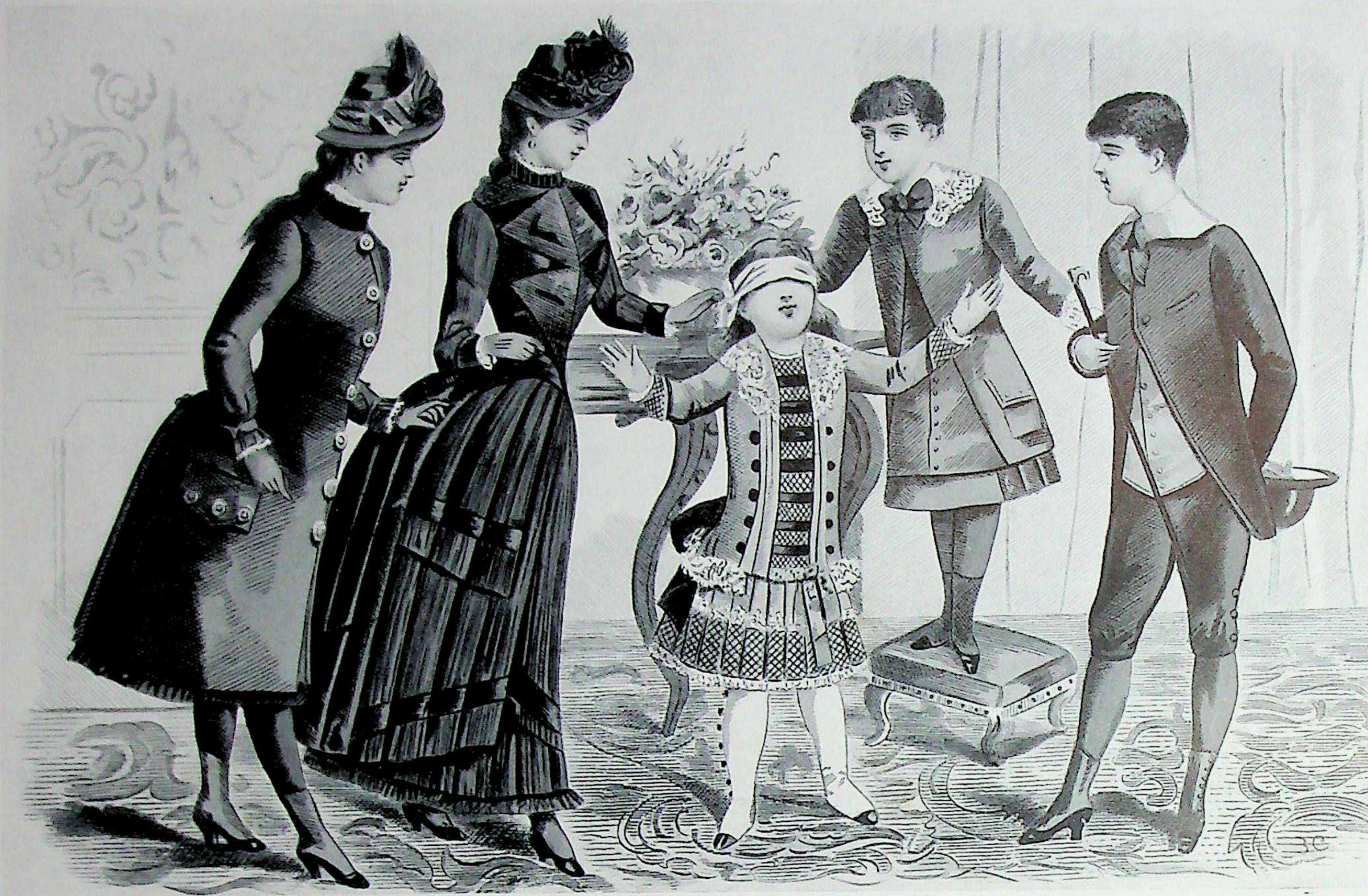

FIG. 83.—1884: Children's costume.

1885

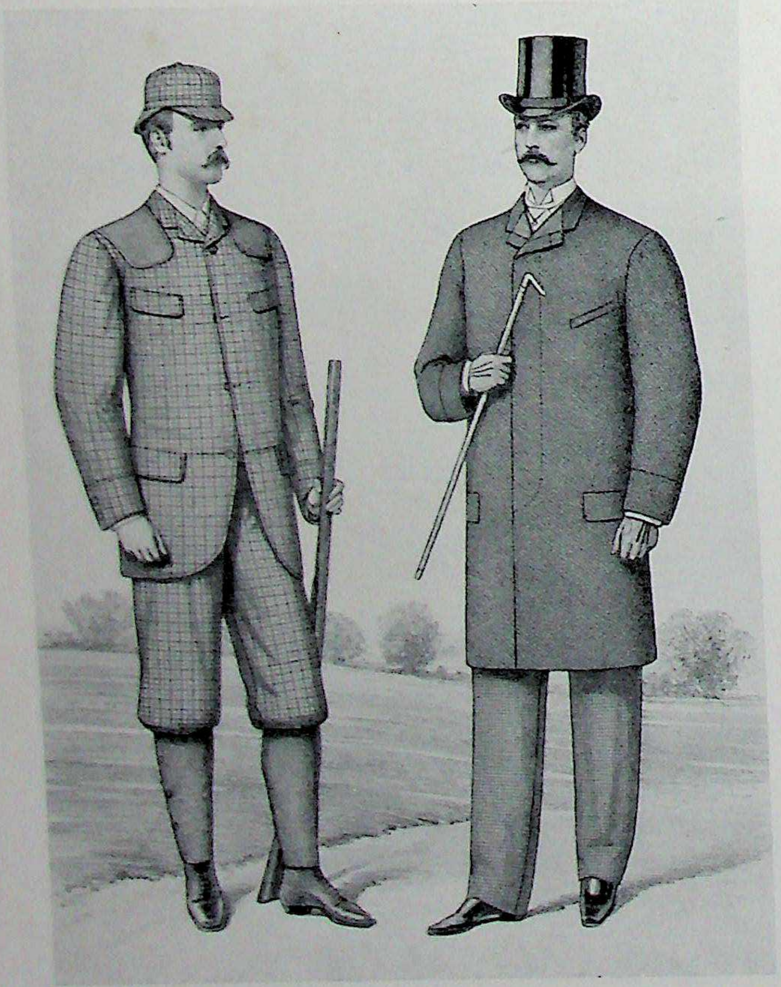

FIG. 84.—1885: Male costume.

1886

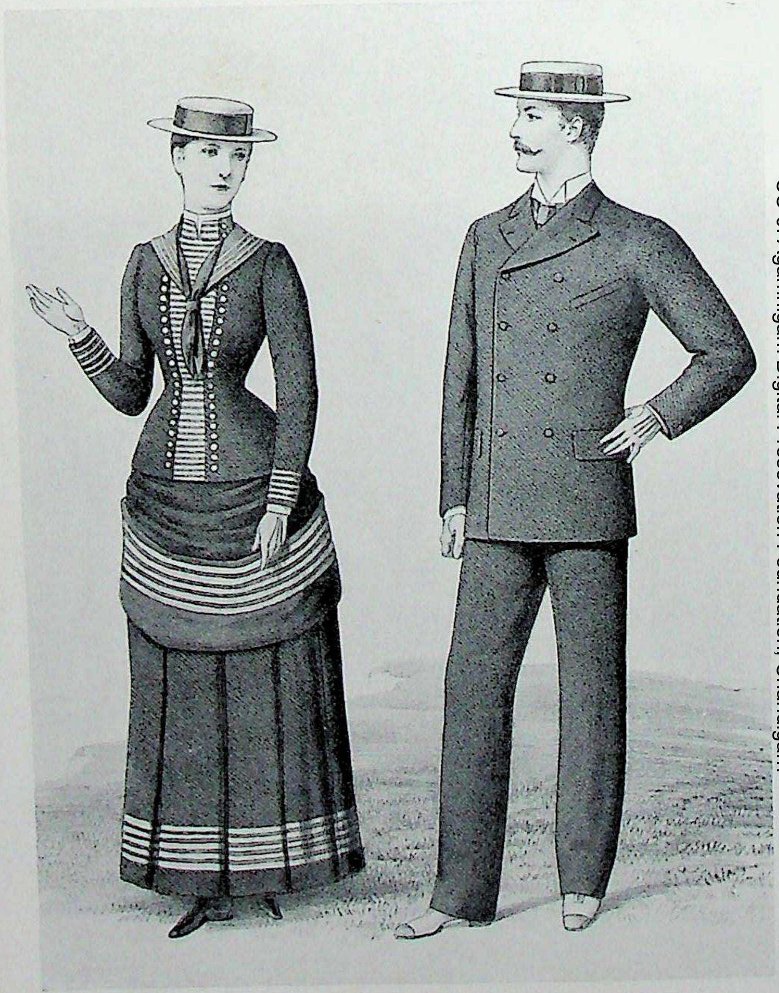

FIG. 85.—1886: Seaside costume.

1887

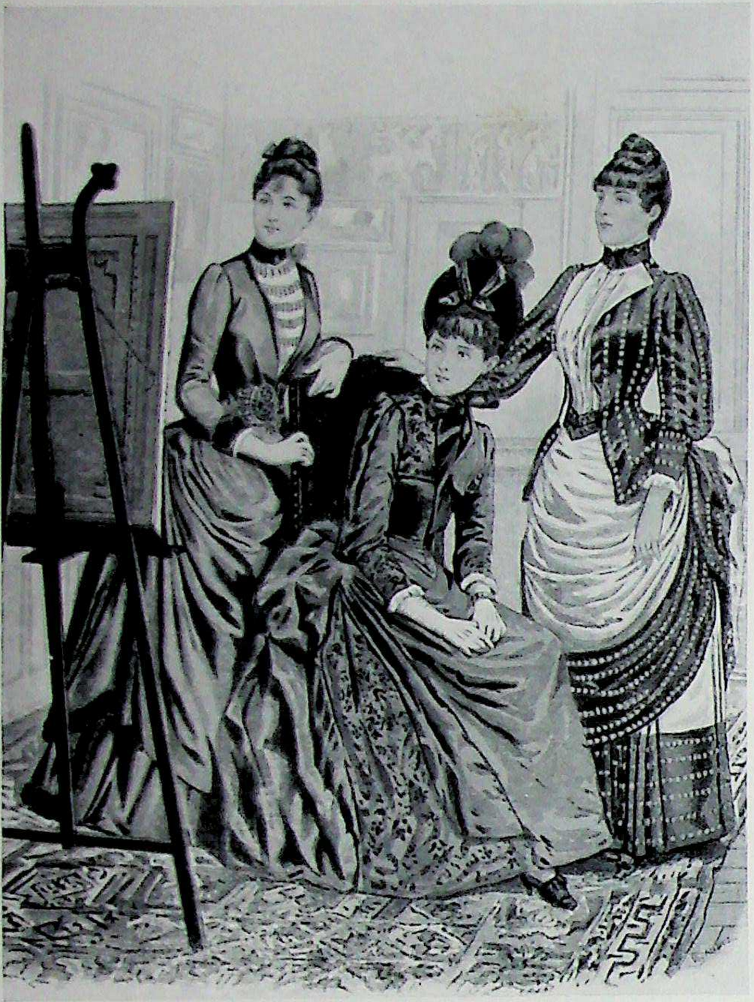

Fig. 86.—1887: House and visiting dresses.

1888

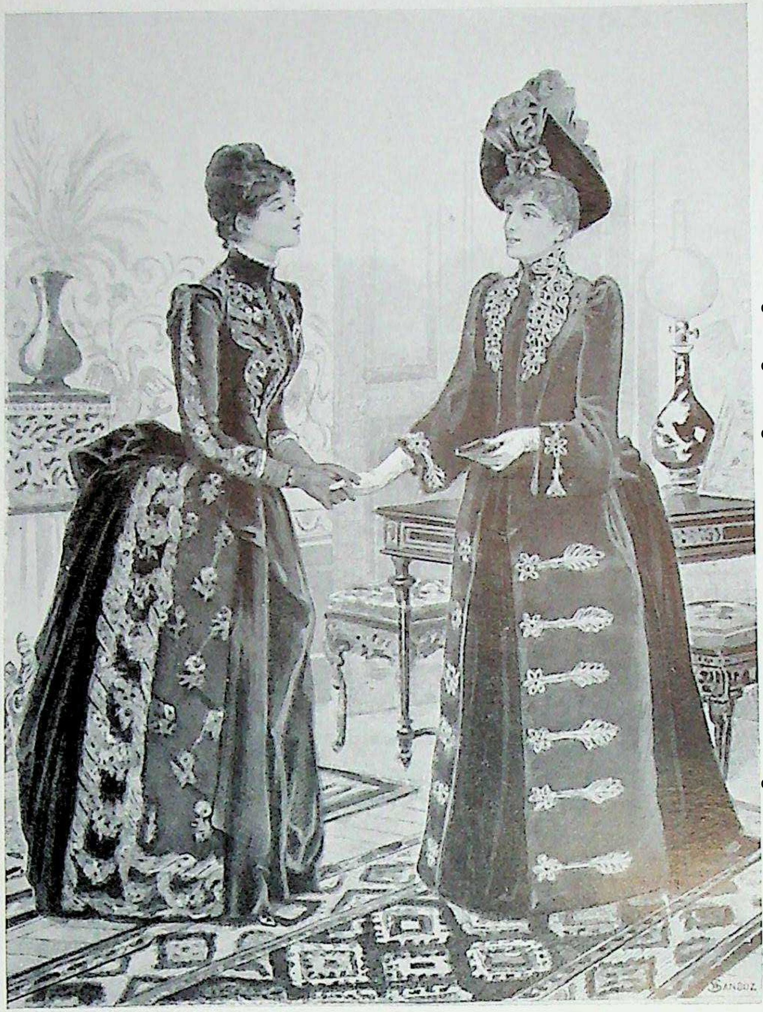

Fig. 87.—1888: House and visiting dresses.

1889

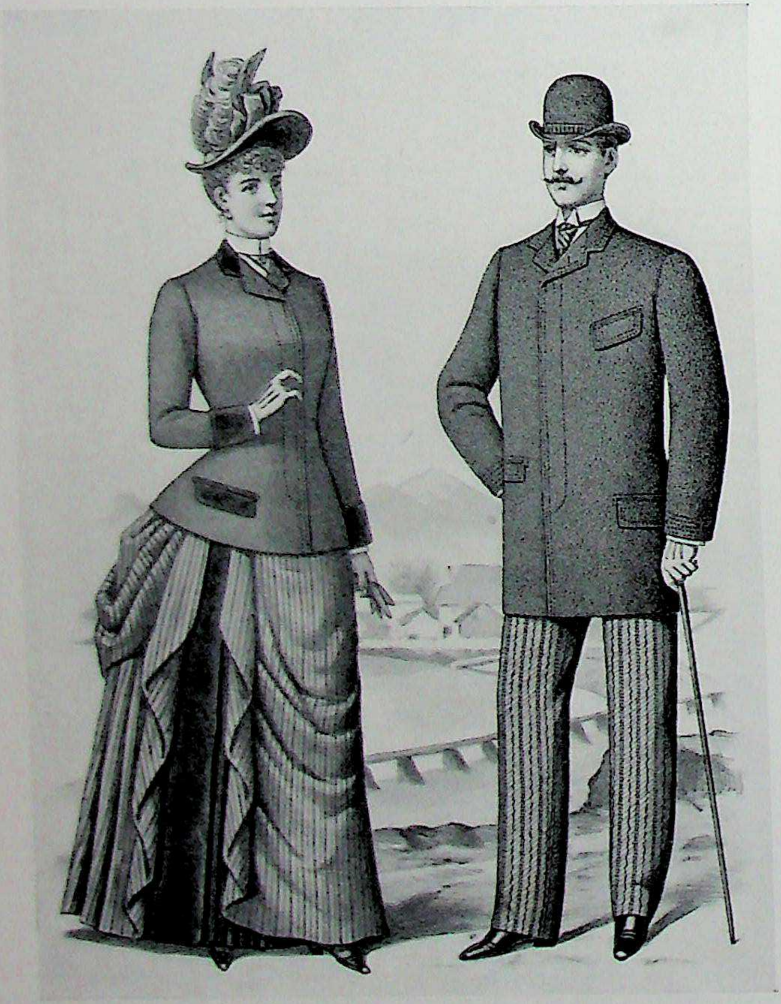

Fig. 88.—Costumes for 1889.

1889

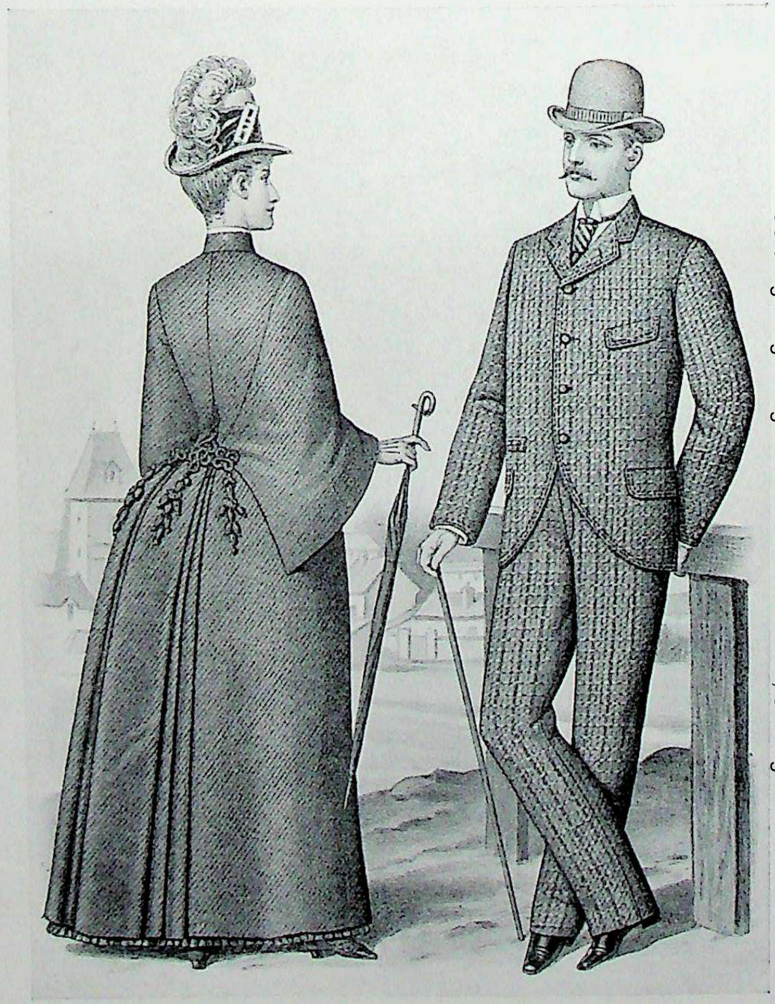

Fig. 89.—Costumes for 1889.

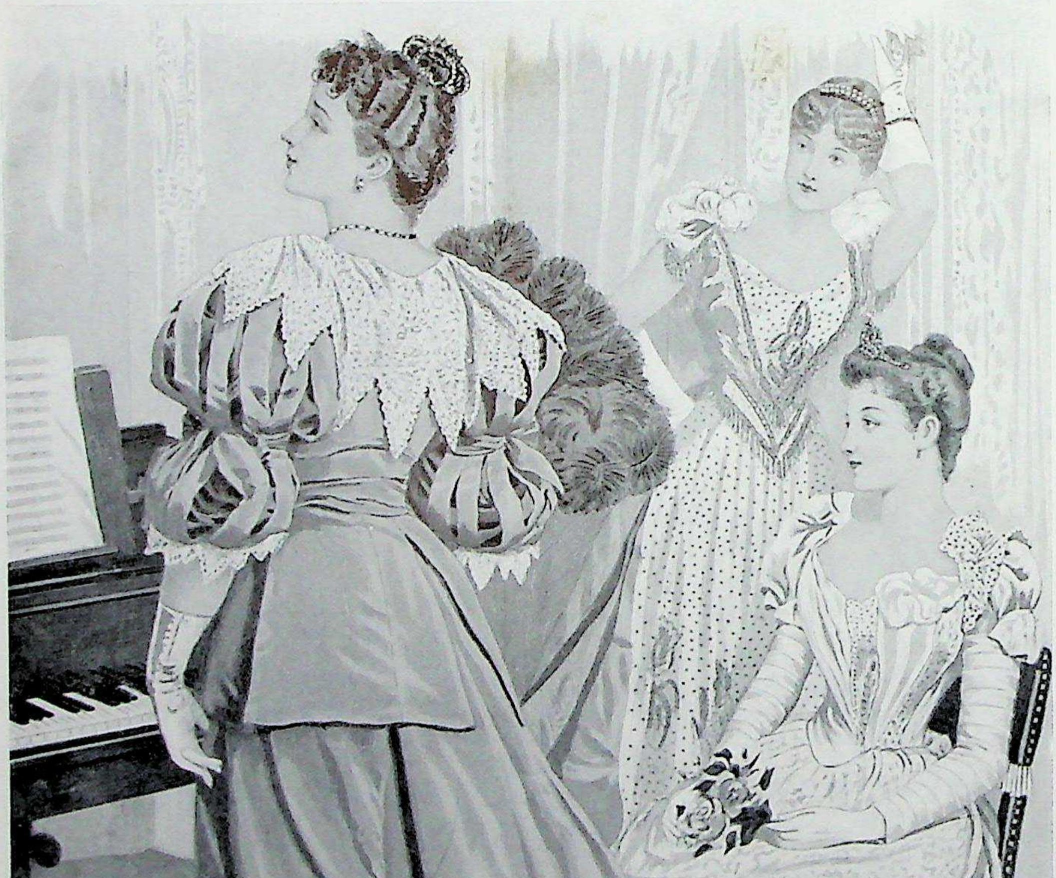

FIG 90.—1890: Evening dresses.

1891

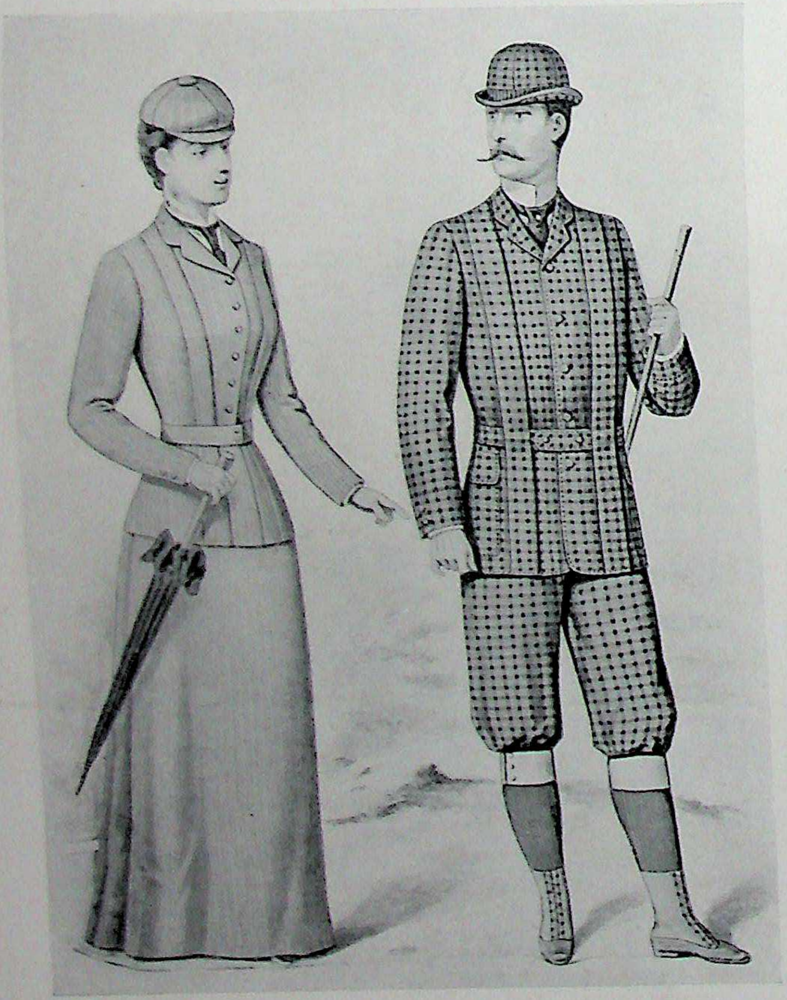

Fig. 91.—Costumes for 1891.

1892

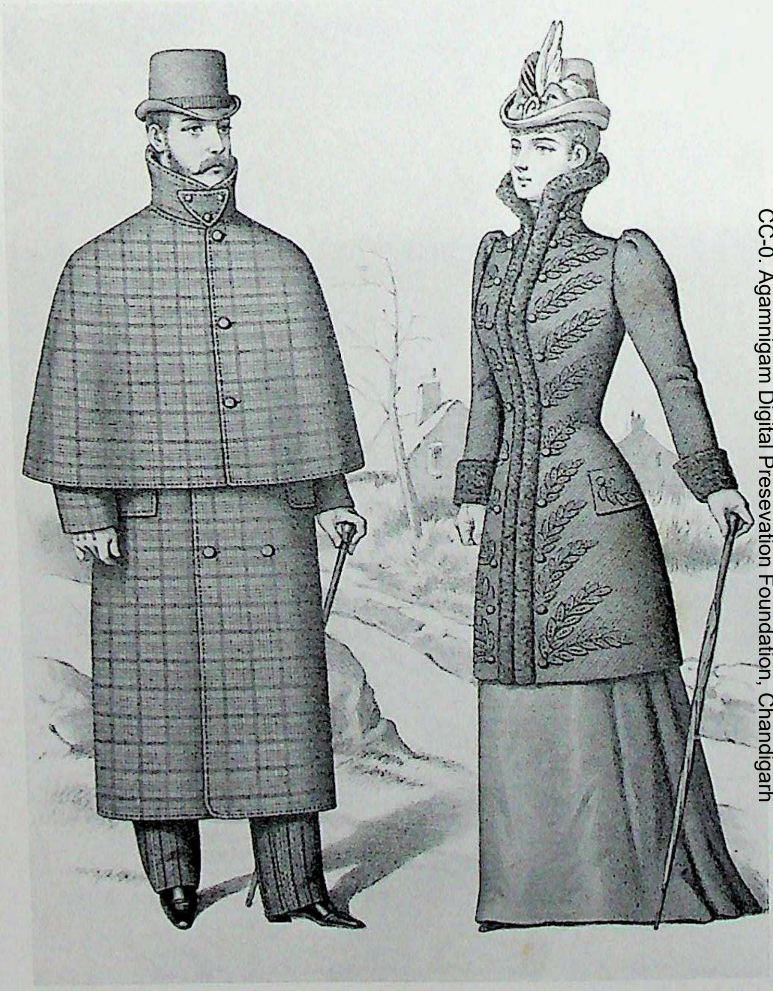

Fig. 92.—Costumes for 1892.

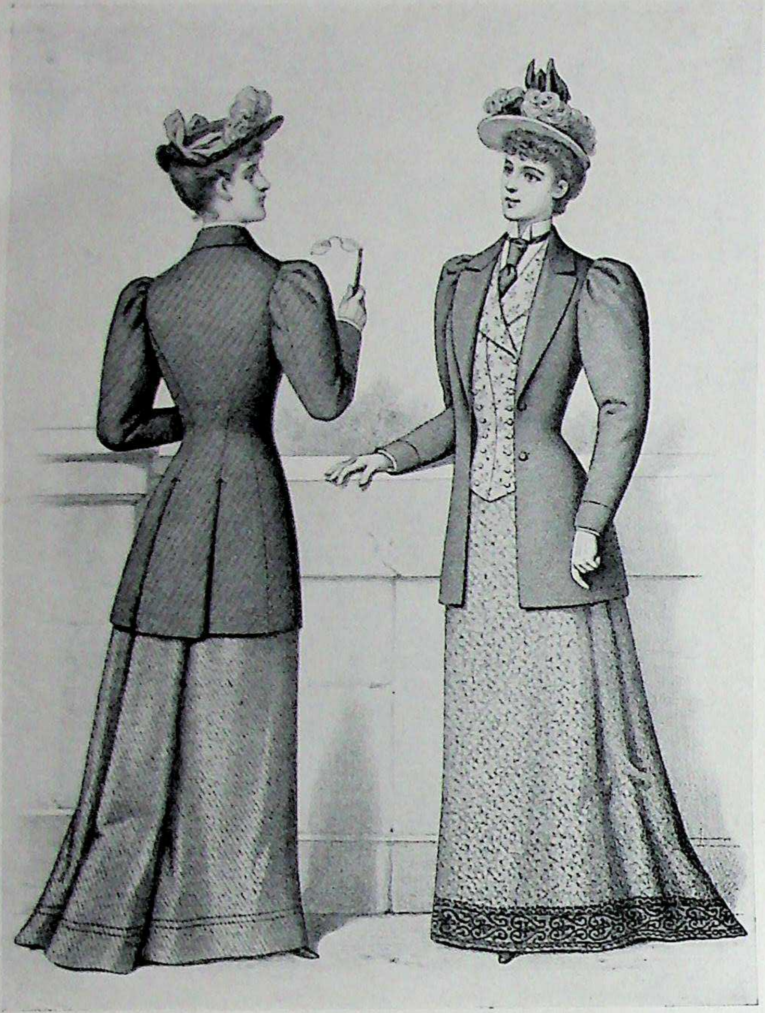

Fig. 93.—Costumes for 1893.

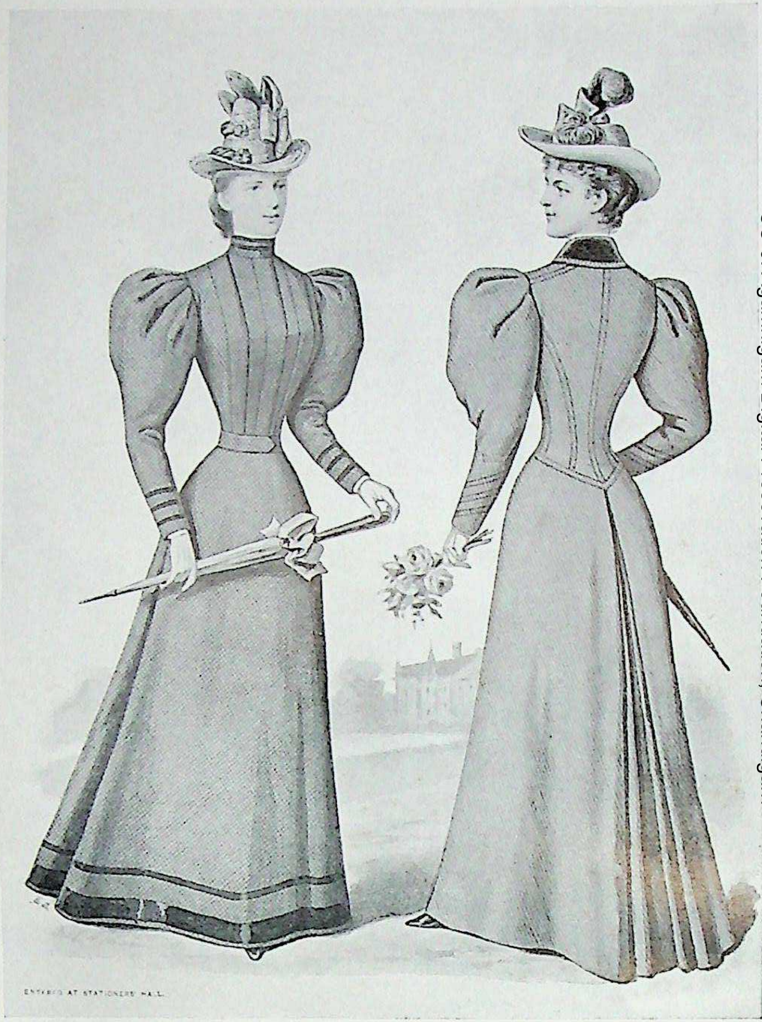

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Fig. 94.—Costumes for 1894.

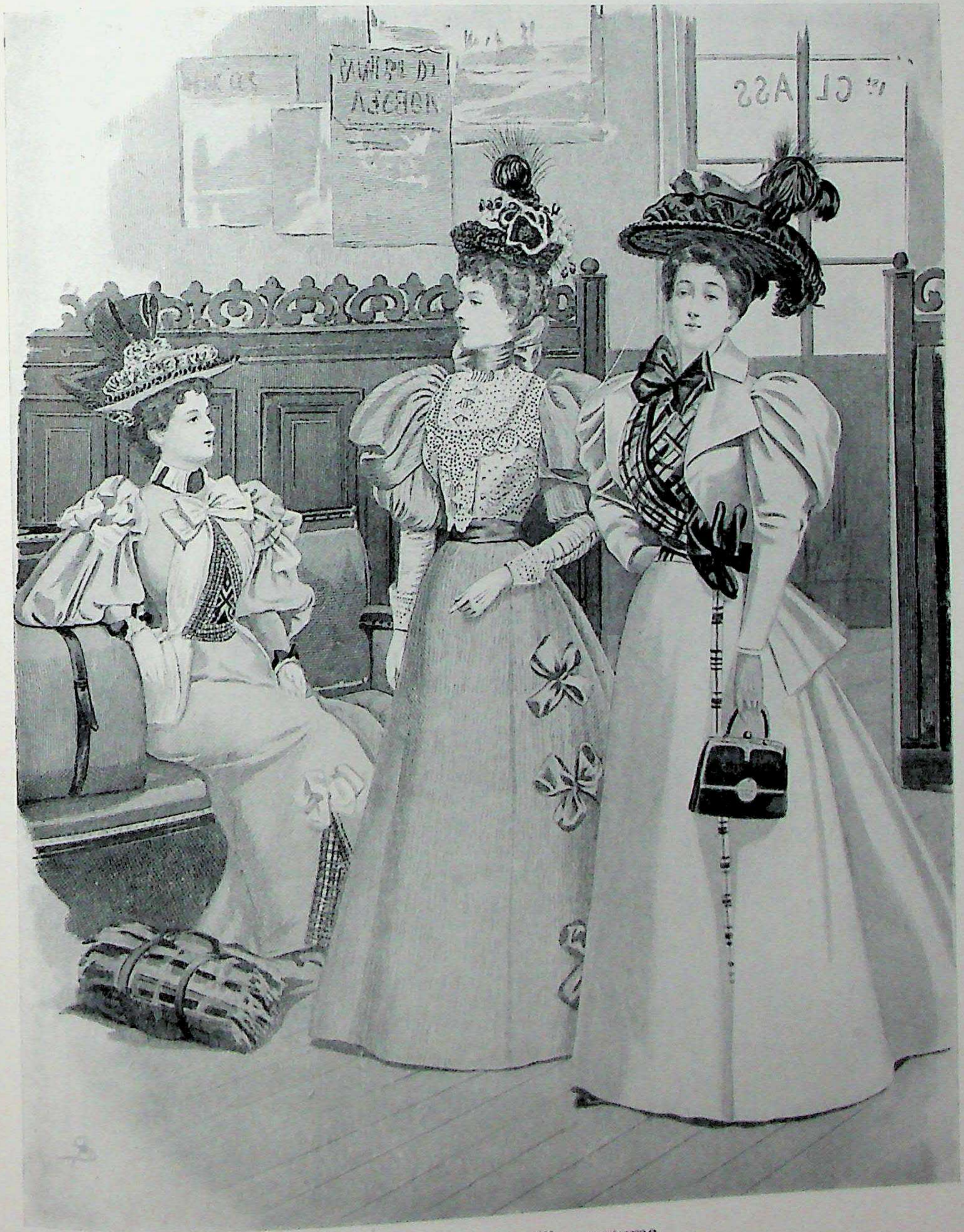

FIG. 95.—1895: Travelling costume.

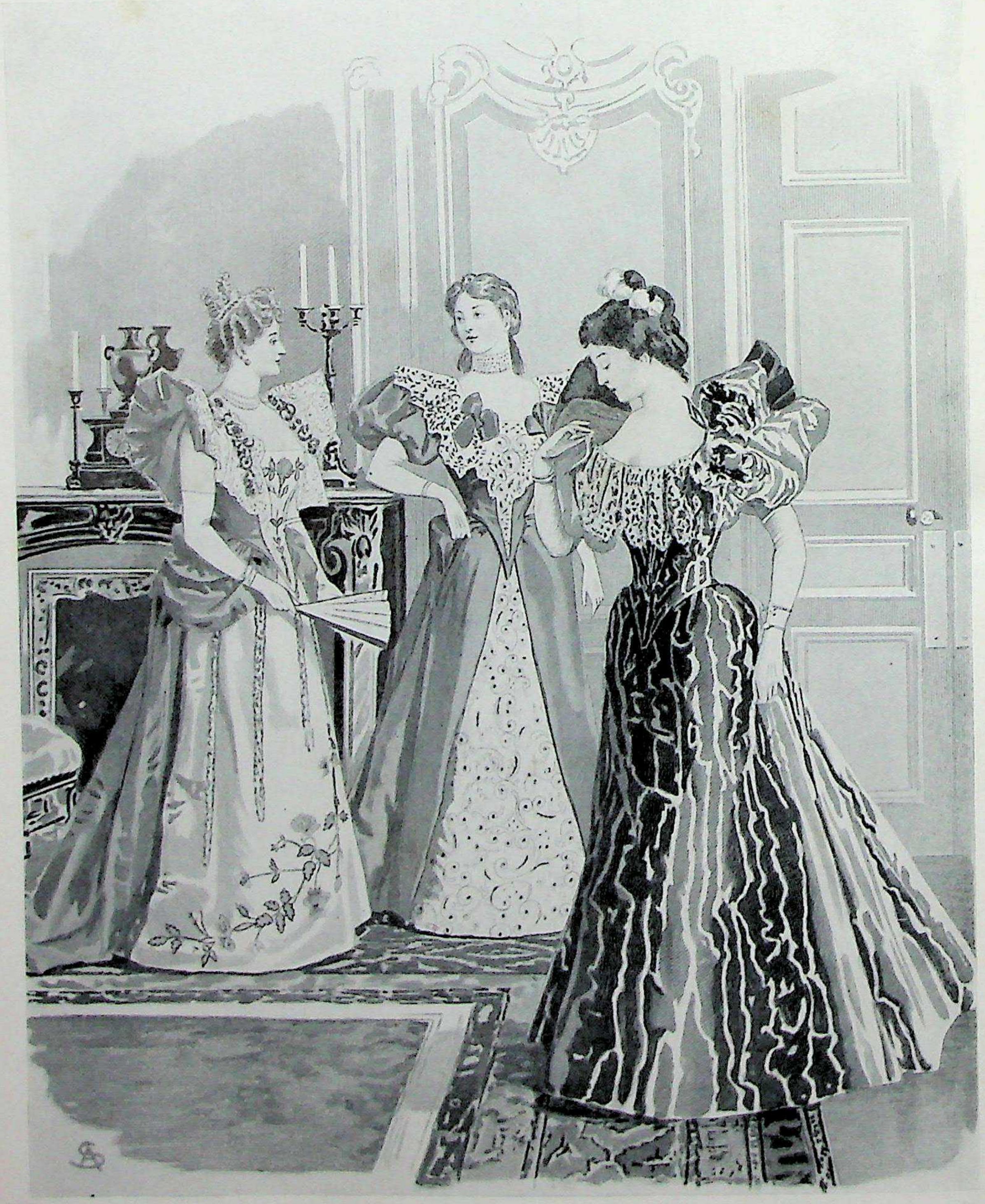

FIG. 96.—1896: Evening dresses.

1896

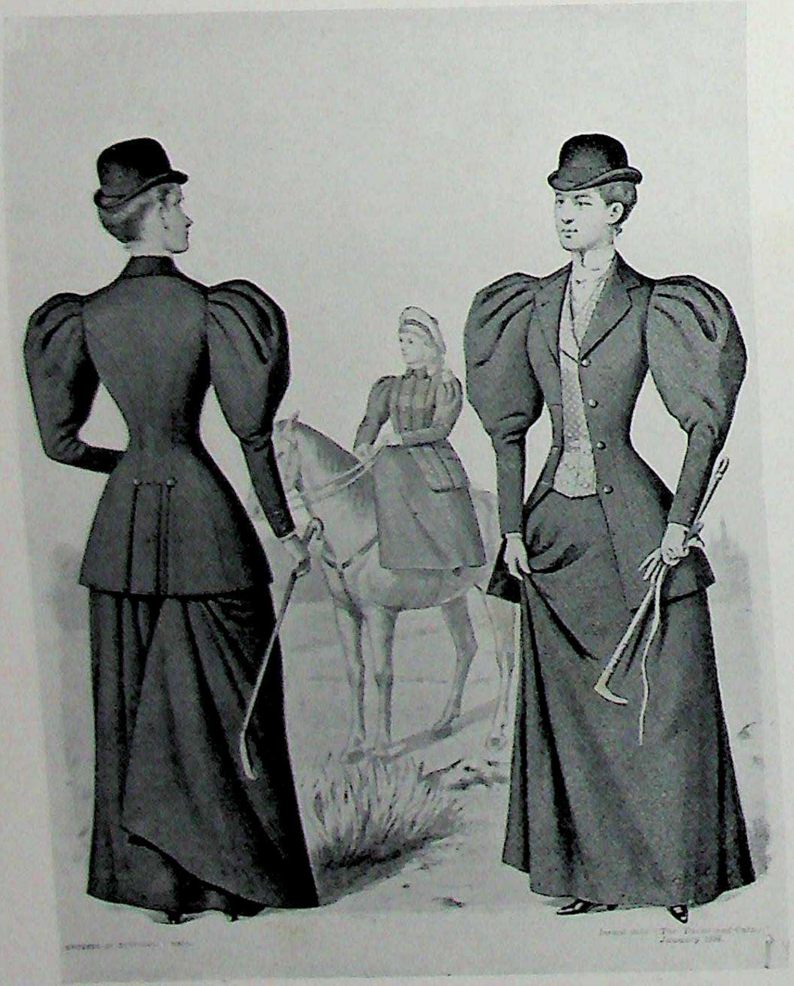

FIG. 97.—1896: Riding habits.

1898

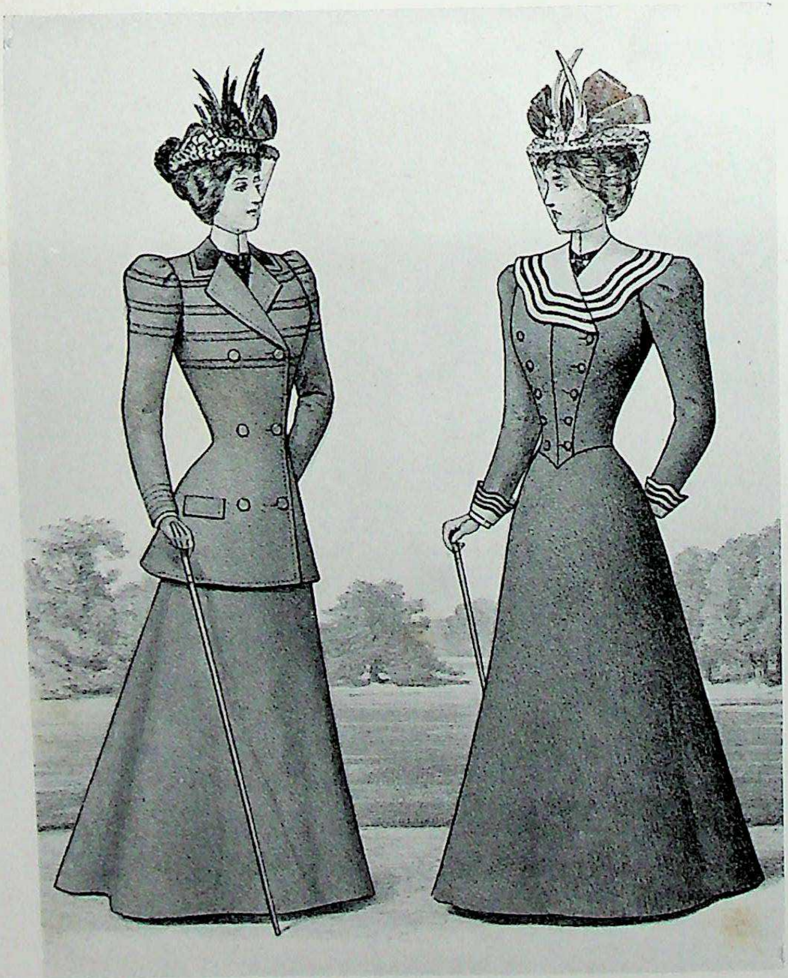

FIG. 98.—Costumes for 1898.

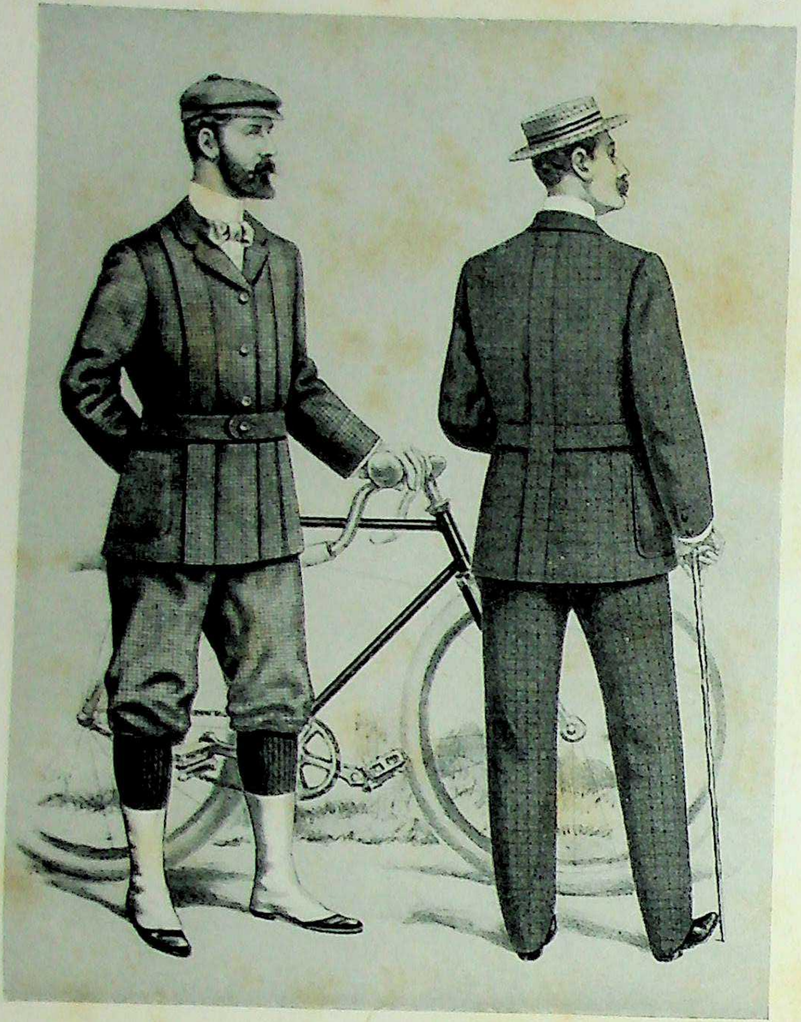

Fig. 99.—1899: Male costume.

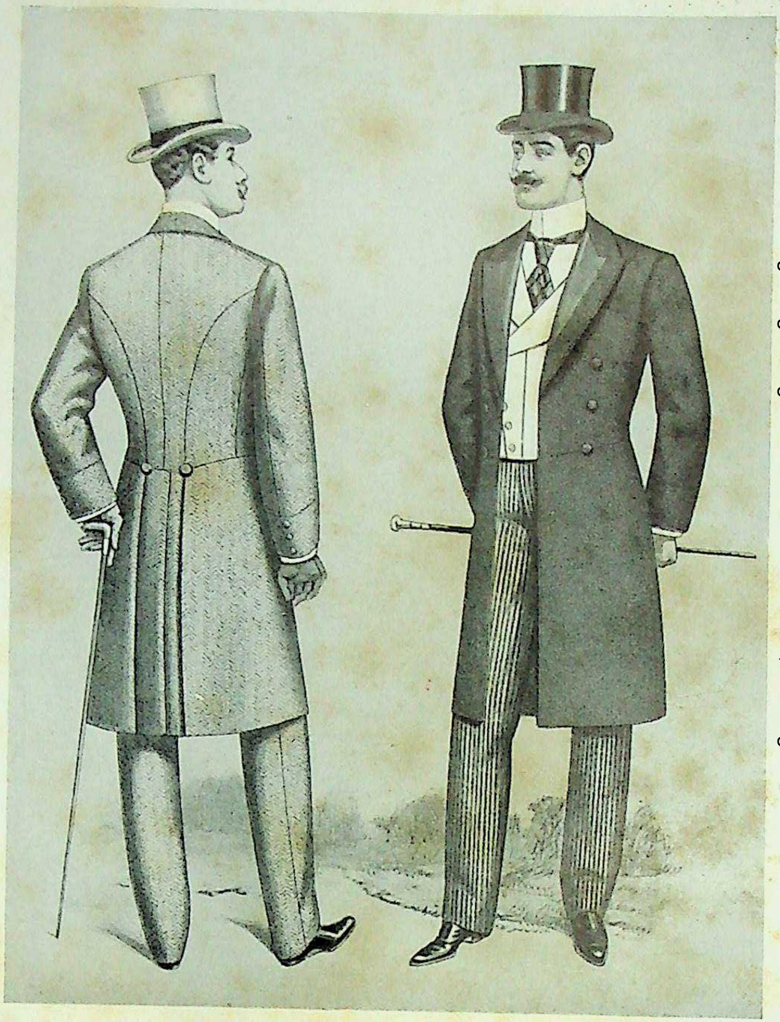

Fig. 100.—1899: Male costume.

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